

✓ c. 1 TR  
1945

# JUNIOR ARTS & ACTIVITIES

CLASSROOM ACTIVITIES FOR THE ELEMENTARY TEACHER



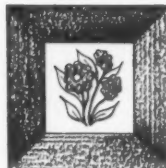
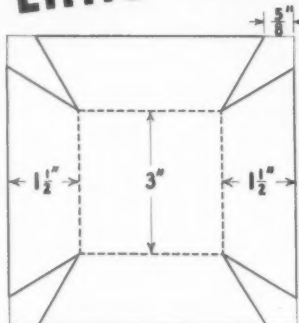
HEROES IN ACTION — BENITO JUAREZ

VOLUME 17 • NUMBER 2

MARCH  
1945  
40¢

EASTER PROJECTS—A UNIT ON PIONEER LIFE

## Let's make Little FLOWER PICTURES



Do you like miniatures — small-size things? Then make a set of little flower pictures, with a deep shadow-box type of frame, to hang over your bed or desk. On the back of a 6"x6" heavy white board, draw a line 1 1/2"

from the edge all around. Score with a knife or razor blade. Cut out a V in each corner as shown and fold forward. Hold corners together by pasting a narrow strip of paper or transparent tape outside. To hang, paste a strip of paper across the ends of a loop of string on the outside back. On the inside back draw flowers or paste cut-out flower pictures from a seed catalogue. Color inside and outside frame with CRAYOLA, working the crayon back and forth to get a deep rich tone.

If your store can't supply you with CRAYOLA Wax Crayons, send 35c in stamps (not coins) to—  
**BINNEY & SMITH CO.**

41 E. 42ND ST.,

NEW YORK 17, N. Y.



## FOR BETTER RESULTS

in Reading and Spelling

—USE—

### PHONIC LINGO.

Set No. 1.....(Postpaid) \$1.25

For Grades 1 and 2. Contains 36 pupils' cards, a master card and cut-up card, each playing card having 24 single-letter or simple two-letter blends.

### PHONIC LINGO.

Set No. 2.....(Postpaid) \$1.50

For grades 3 to 6, or rural ungraded schools. (N.B. This set is also known as PHONIC BINGO, giving splendid results in thousands of classrooms.) 36 pupils' cards, a master card, and cut-up card, each playing card covering 48 initial consonant sounds.

Remittance should accompany orders for less than \$5.00.

Sold on money-back guarantee.

**THE KING COMPANY**

Dept. JA, 4616 N. Clark St., Chicago 40, Ill.

## SPONGE IS THIS CRAB'S CAMOUFLAGE

Crabs are to be found in most parts of the world. All of them like water even though some are known as land crabs.

The crab is a cousin to lobsters and shrimps and other such creatures. One of its most noticeable features is the hard shell which covers its back. However, the picture at the right does not suggest that this particular crab has a hard shell.

The sponge crab does have a shell but this he very cautiously covers with a layer of sponge—which is a living creature of the sea. When danger approaches this sponge crab pulls in his legs—of which he has five pairs like other crabs—and then he looks for all the world like a friendly sponge. The crab's enemy goes by and he is safe once more. Of course, our sponge crab grows like all other creatures and he grows faster than the sponge on his

back. So it is necessary for him on occasion to get himself a new and larger sponge.

The more we study about the ani-

mals, plants, and birds of the world, the more we are amazed at the wonderful ways nature has given them to protect themselves.



ling

**\$1.25**

ns 36  
cut-up  
ng 24  
blends

**\$1.50**

graded  
known  
did re-  
s.) 36  
cut-up  
ng 48

ers for

e.

**NY**  
40. III.

world,  
wonder-  
to pro-







## CRAFT GUILD

"The House of All Crafts"  
COMPLETE HANDICRAFT SERVICE

— Leather — Metal — Wood — Cork —  
— Beads — Archery — Artboard —  
— Glass — Felt — Fibre Cord —  
— Leatherette — Plastic —  
— Metal Tapping Sets — Art Stone —  
— Woodburners — Balsa — Block Printing —  
— Feathers — Clicks — Link Belts — Tools —  
— Fittings — Artwood — Pottery — Raffia —  
— Indian Lore — Craft Books and all —  
— kinds of instruction aids.

Write for free Catalog  
2666 NORTH HALSTED ST.  
CHICAGO 14, ILLINOIS

## TRIPLE PROTECTION LIFE INSURANCE

MODERN  
ACCIDENT INSURANCE

## AUTOMOBILE INSURANCE

The Travelers Companies  
The Travelers Insurance Company  
The Travelers Indemnity Company  
The Travelers Fire Insurance Company  
The Charter Oak Fire Insurance Company  
Hartford • Connecticut

## IDEAS for your classes



IDEAS for the entire year! Interesting class projects, easy to do, with step-by-step directions — widely varied, up-to-the-minute subjects.  
**PROBLEM AND IDEA PORTFOLIOS:**  
No. 1—Elementary  
No. 2—Advanced  
Only \$1.00 each  
Dept. JA-5

THE AMERICAN CRAYON COMPANY  
1000 PAPER MILL RD. CANTON, OHIO 44705

## 1000's Emergency Vacancies

West including Ariz., Calif., Nev.,  
Ore., Wash.

Grades \$1800 — \$2200;  
H.S. \$2000 — \$3000

## Free Enrollment

ROCKY MT. TEACHERS  
AGENCY  
310 U.S. NAT. BANK BLDG. DENVER, COLO.

Wm. Ruffer, Ph.D., Manager

## SERAMO MODELING PLASTIC

For Easter . . . Model  
small figurines for a diorama with  
Seramo Clay

The enamels will mix, giving a most suitable range of color. Seramo bakes in a kitchen oven. Directions for surface waterproofing and baking will be sent on request.  
Write for free Encyclopedia of Art  
Materials listing 7,000 items.

FAVOR RUHL & CO. Dept. JA3-45  
425 S. Wabash Ave., Chicago 5, Illinois

## QUIET SINGING

Little songs run through my head,  
in and out and around;

I have a concert by myself  
and needn't make a sound;

songs of work, songs of play,  
songs of night and songs of day.

Melodies come bouncing in  
from anywhere and everywhere,  
From things I've seen and things  
I've done,

from flowers in garden, birds in  
air:

songs of earth, songs of sky,  
songs of now and bye-and-bye.

—James Steel Smith

## BUY MORE WAR BONDS and STAMPS

KEEP Those You Have

## CHARM Assures a Welcome Anywhere

IN HOME OR CLASSROOM  
SOCIAL OR WORKING LIFE

A poised, attractively dressed, well groomed figure holds the attention of young and old alike. Put more thought and effort into your work when you know beyond the shadow of a doubt that you present a flawless appearance.

TEACHER, PUPIL,  
HOUSEWIFE OR  
PROSPECTIVE MODEL

SO YOU WANT TO BE A  
MODEL!

tells how to develop a lovelier, more glamorous YOU. How to walk, talk, streamline your figure, bring out your facial beauty by methods proved and used in one of New York's most famous modeling schools.

Exquisitely bound, beautifully illustrated with actual photographs, low in price, SO YOU WANT TO BE A MODEL! deserves a place on every woman's bookshelf. SEND \$2.50—GET YOUR COPY OF THIS VALUABLE BOOK BY RETURN MAIL, POSTPAID.

MORGAN-DILLON & CO.

4616 N. CLARK STREET  
CHICAGO 40, ILLINOIS

## Helpful Magazines at Money-Saving Prices

Special Rates When Two or More  
Magazines are Ordered at One Time

When you renew your subscription for *Junior Arts and Activities*, don't forget to include your order for other magazines which you will need.

Because of difficulties which all publishers are experiencing, you should get your orders and renewals in as soon as possible. This will prevent disappointments and assure the prompt arrival of all magazines.

We can help you! Send all your orders to us. In this way you will need to write only one letter; you will save money; and you can be assured that your orders will reach the proper publishers promptly.

We offer special rates when two or more magazines are ordered at the same time.

### LOOK OVER THIS LIST

Junior ARTS & ACTIVITIES.....	\$3.00
The Grade Teacher.....	3.00
Special combination price.....	5.50
(A saving of 50c)	
Junior ARTS & ACTIVITIES.....	3.00
The Instructor .....	3.00
Special combination price.....	5.50
(A saving of 50c)	
Junior ARTS & ACTIVITIES.....	3.00
American Childhood .....	3.00
Special combination price.....	5.50
(A saving of 50c)	

	Price Alone	Club Rate	Price with Junior Arts
Canadian Nature (5 issues) .....	\$1.25	\$1.00	\$3.75
Child Life .....	3.00	none	6.00
Children's Activities ...	3.00	3.00	5.75
Jack and Jill .....	2.50	none	5.50
Nature Magazine .....	3.00	2.75	5.50
Newsweek (Teachers only — give name of school) .....	3.50	none	6.50
Reader's Digest .....	3.00	none	6.00
School Arts Magazine..	4.00	3.80	6.55
Story Parade .....	2.00	2.00	4.75
Wee Wisdom .....	1.00	1.00	3.75

### USE THIS COUPON

#### Junior ARTS & ACTIVITIES

4616 N. Clark St. Chicago 40, Ill.

☐ Please send me *Junior ARTS & ACTIVITIES* for 1 year (10 consecutive issues beginning with the current number), \$3.00. (Add 25c per year for Canadian subscriptions; 50c for those from other foreign countries.)

☐ Please send me *Junior ARTS & ACTIVITIES* in combination with the following magazines:

.....

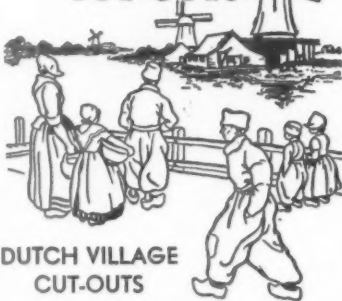
My order totals \$..... I am enclosing my check ☐  
cash ☐ money order ☐ ☐ I shall remit in 30 days.

Name .....

Address .....

City..... Zone.... State.....

## DUTCH VILLAGE CUT-OUTS



DUTCH VILLAGE  
CUT-OUTS

A project of Old Holland, faithful in detail, beautiful in design. Use it for sand table, story illustration or geography teaching. One of our most popular portfolios.

Eight sheets of designs, three to seven cut-outs to a sheet—featuring the life and habits of Holland Dutch—giving an accurate idea of the dress, customs, industries, etc., of the Netherlands. Cut-out figures include windmills, peasants dressed in native costume, houses, trees, geese, cows, etc. Complete directions for cutting, coloring and mounting so that figures stand upright; also color chart with each set.

No. 8301.....Price, postpaid, 60c



EASTER  
CATHEDRAL  
WINDOWS

Beautify Your Classroom With These  
New and Colorful

### Easter Cathedral Windows

These Easter Windows are colorful, artistic prints on parchment paper, printed in transparent inks. When hung in the windows, the light shines through, casting a soft, luminous glow over the room interior. . . . Their attractive designs symbolize the Spirit of Easter. Their gorgeous, illumined color effects provide a lasting lesson in art impression and appreciation.

And Easter Windows are permanent decorations, so substantially made that they may be preserved and used repeatedly for many years. That is why they are the most economical as well as the most beautiful Easter decorations available. Size: 17" high, 13" wide.

Easter Windows are sold in sets only. Four Subjects: two Angel designs; one Tulip; one Easter Lily.

Price, per set.....\$1.15 postpaid

Order from Your  
School Supply Dealer

**Milton Bradley Company**

SPRINGFIELD 2, MASS.

NEW YORK 10: 200 FIFTH AVENUE

CHICAGO 5: 811 S. WABASH AVENUE

## Letters

Dear Editor:

On file for reference in our school library I find some 1943 editions of your magazine. I am interested in using your studies of "Our Government" as suggested but I do not have all the copies. I do not have the issues which contained material on the departments of Commerce, Justice, Interior, and Labor.

Would it be possible for you to supply me with these? Thank you.

Respectfully yours,  
S.A., California Teacher

Unfortunately we do not have copies of the October 1943 and December 1943 issues of *Junior Arts and Activities*. These two contain material on the departments of Interior and Labor. We have sent you other issues.

Dear Editor:

I read the very helpful article about rhythm bands by Eleanora Loudl (December 1944 issue of *Junior Arts and Activities*) and I wonder if she has written an instruction book which I could obtain.

Do you have one along these same lines?

Yours truly,  
M.L., Michigan teacher

We have given your letter to Miss Loudl for her reply since we do not have books on rhythm band instruction here. We have asked her to list those books which are available on the subject. You will hear directly from her.

Dear Editor:

Can you please let me know if you have anything in all-over design work in any of the back numbers of *Junior Arts and Activities*?

Have you anything in figure drawing?

Respectfully yours,  
R.M.L., Wisconsin teacher

Each month we give suggestions for design work. We cannot, however, outline the complete design for all-over use. Each design pattern may be used for this purpose by merely reproducing it in the desired way on whatever material you wish. For example, a simple rabbit design might be cut out as a stencil and repeated to form the cover of a notebook.

Regarding the figure drawing, recent issues of *Junior Arts and Activities* have not contained such material. We thank you for your suggestion and shall do our best to see that this subject is treated in an early issue.

## NEVER A DULL MOMENT IN YOUR CLASSROOM

when you use

### MORGAN-DILLON HECTOGRAPH WORK- BOOKS & UNIT MATERIAL

Any subject can be presented in a manner that will challenge the interest of your class. Reading, Arithmetic, Language, Social Studies—we have them all—in carefully planned and graded hectograph duplicating workbooks. Every sheet is guaranteed to produce 50 to 100 satisfactory copies on any gelatin duplicator.

ACTIVITIES that your pupils will enjoy: cutting, coloring, matching, pasting. TEST and REVIEW PAGES that will enable you to check your pupils' progress and understanding of the subject in hand.

### MODERN, ECONOMICAL SEATWORK

### DESIGNED FOR UP-TO-DATE, STREAMLINED CLASSROOMS

More than fifty titles available. Note the partial list below; order the workbooks that fit in with your course of study. If you don't see what you want—send for free circulars giving complete list of our publications.

#### HECTOGRAPH DUPLICATING SEATWORK

A.B.C. PRE-PRIMER	.....\$1.25
READING BOOKS: 1st, 2nd, 3rd and 4th grades (Specify grade), each	.....\$1.25
PHONICS & READING BOOK (1A-3B level)	.....\$1.00
MAGIC KEYS TO PHONICS (3A, 4th, 5th combined)	.....\$1.00
ARITHMETIC: 1st, 2nd, 3rd and 4th grades (Specify grade), each	.....\$1.25
LANGUAGE DRILLS: 3rd, 4th, 5th and 6th grades (Specify grade), each	.....\$1.25
FIRST LESSONS IN WRITTEN LANGUAGE (2nd or 3rd grade level)	.....\$1.00

#### UNIT ACTIVITIES

HEALTH ACTIVITIES, Primary	.....\$1.00
MY HEALTH BOOK (2nd or 3rd grade level)	.....\$1.25
NURSERY RHYMES IN PICTURES (39 pictures)	.....\$1.00
MY UNIT ON HOLLAND (2nd or 3rd grade level)	.....\$1.00
CHINA (2nd or 3rd grade level)	.....\$1.00
MY INDIAN BOOK (2nd or 3rd grade level)	.....\$1.00
ESKIMO LAND (2nd or 3rd grade level)	.....\$1.00
MEXICO, OUR SOUTHERN NEIGHBOR (4th grade)	.....\$1.00
SWEDEN, NORWAY & DENMARK (4th grade)	.....\$1.00
ENGLAND, SCOTLAND & WALES (4th-5th grade level)	.....\$1.00
MY ESKIMO BOOK (4th to 6th grade level)	.....\$1.25
OVER LAND & SEA (Begin. Geog.) (4th grade)	.....\$1.00
HECTOMAPS (4th to 6th grade level)	.....\$1.00
WINGS OVER U.S.A. (5th grade level)	.....\$1.00

Order from

**MORGAN-DILLON & CO.**  
4616 N. CLARK ST. CHICAGO 40, ILL.

## OUTDOORS INDOORS

Here is a novel booklet which brings the out-of-doors into the home. It will prove a boon to the shut-in and convalescent who, through an enforced stay indoors, temporarily loses touch with the out-of-doors.

There are suggestions on getting acquainted with birds, on making indoor forests, ponds, and gardens. Weather and Sky from a Window is the subject of one intriguing chapter, and there are sections on the World Through Books and the Outdoor World Through Photographs. How to use keys to identify plants, trees, and insects; how to make blue-prints, spatter prints, and other types of prints; the use of natural materials, such as shells; and the keeping of records of observations are only a few of the fascinating things to do which are described in this attractively illustrated booklet.

Price 75 Cents

**NATIONAL RECREATION  
ASSOCIATION**

315 FOURTH AVENUE  
NEW YORK 10, N. Y.

## USING PROJECT MATERIAL

If your class is an intermediate or upper grade and if the pupils have not had a great many art experiences, you will be interested in "Crayon Designs" on page 9. While this project was designed primarily for younger children, you will notice that in the freedom of expression which each child uses there are distinct possibilities for older boys and girls. Notice the scrawly, "doodle" type designs at the upper lefthand corner. No matter what the age level of the group, children love to make these designs and the older they are the more they will be able to see the abstract forms contained in their own more-or-less lackadaisical sketchings.

Instead of using cutting paper or drawing paper for the projects on pages 10 and 11, why not let the children cut and tear sheets of printed newspaper or pages from an old magazine? They will be able to get very interesting effects and they will not be using fresh paper—a consideration of importance in these days of paper conservation.

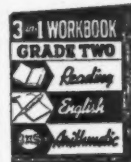
The children who are to benefit from the "Music Lessons for the Kindergarten-Primary Grades," pages 16 and 17, can also profit from making the numbers and letters which are required for the games. Excellent training in following directions will be given if the children are provided patterns for the large letters and numbers and required to trace around them (on lightweight cardboard). They may then cut out the letters and numbers and color them as they wish or as the teacher directs. In the case of the smaller letters and numbers, the teacher should provide these in strips and let each child cut his supply by following the line which separates each letter or number square.

Only some of the famous trees mentioned in Mrs. Evans' unit could be illustrated on page 21. We suggest that you and your pupils search old magazines and books for pictures of other famous trees and include them with your notebook material.

The idea developed in "Flying Bird Plaques" (page 27) can also be used to give a three-dimensional effect to other wall decorations. Even though it

Ready to Use • Master Copies  
HECTOGRAPH WORKBOOKS

New Low Cost 3-in-1 Editions  
(Reading, English,  
and Arithmetic)



All three Basic Subjects combined in one Giant Book. Nearly 100 full page units of effective Workbook exercises, usable with any text or program for your particular grade. (All Grades 1 thru 6)

Order These Workbooks To-day!

Complete with full directions and free teachers keys. Price only \$1.75 per grade. In ordering specify grade.

NEW LOW COST OUTLINE MAPS



Order Today! Post Paid  
only 50c

Set of 16 maps consisting of United States, Groups of States, North, South, and Central America, Mexico, Alaska, Canada, Asia, Europe, Australia, Africa.

Size 7x10 inches.

Send for Complete Catalogue

**Hayes School Publishing Co**  
Wilkesburg, Pa.

Please mention

Junior Arts and Activities  
when writing to advertisers.

is a long time until Mother's Day, teachers might keep this idea in mind and use flower arrangements and other cut-out designs instead of the birds for gifts for mothers.

Even if you are not undertaking a project on pioneer life, we are sure that you and your girl pupils will find the directions for making a rug (page 37) very action-provoking. If the class needs a rug to enliven a dull section this could be your answer. Perhaps you might even like to make such a rug for your own home.

Science and scientists usually capture the imagination and interest of boys (especially those in the upper grades). Why not capitalize on this enthusiasm by having the boys collect all the data on the subject which they can find and compiling it into a notebook? The material on Sir Isaac Newton (page 40) will make an excellent beginning.



# JUNIOR ARTS & ACTIVITIES

THE NATIONAL MAGAZINE  
FOR THE ELEMENTARY  
TEACHER OF TODAY

**ANN OBERHAUSER**

Editor

**LUCILLE FOLLMER**

Staff Artist

## Contributing Editors

**HAROLD R. RICE**

Acting Head, Department of  
Graphic and Plastic Arts  
University of Alabama  
Tuscaloosa, Alabama

**MARIE G. MERRILL**

Author of Songs and Plays

**LOUISE B. W. WOEPPEL**

Supervisor of Music  
Ralston, Nebraska

**JEROME LEAVITT**

formerly Industrial Arts Teacher  
Elementary Schools  
Roslyn Heights, L. I., New York

**NETTA DRESSER**

Demonstration and  
Consultant Teacher  
Detroit, Michigan

**MATHILDA K. NEWMAN**

Rural Demonstration Supervisor  
Iowa State Teachers College  
Cedar Falls, Iowa

**YVONNE ALTMANN**

Kindergarten Director  
Oshkosh, Wisconsin

**HELEN M. WALTERMIRE**

Teacher and Writer  
for the Elementary Field

**GRACE E. KING**

Writer of Books on  
Elementary Education

## JUNIOR ARTS & ACTIVITIES

published by

The Jones Publishing Company  
4616 N. Clark St. Chicago 40, Illinois

MEMBER

EDUCATIONAL PRESS ASSOCIATION  
OF AMERICA

Published monthly except July and August  
by The Jones Publishing Company.

C. G. Morgan, President

Walter Graham, Vice-President

Maurice Nugent, Vice-President

Editorial and advertising offices, 4616 North  
Clark Street, Chicago 40, Illinois.

Copyright 1945 by

THE JONES PUBLISHING COMPANY

All Rights Reserved

Subscription: One year \$3.00 in U.S.A.;  
\$3.00 Canada; \$3.50 foreign. Single copy, 40c.  
Change of address: Four weeks' notice  
required for change of address. Please give  
both the old and the new address.

Entered as second-class matter September  
27, 1939, at the Post Office at Chicago, Illinois,  
under the Act of March 3, 1879.

# THIS MONTH

March, 1945

Volume 17 Number 2

PAGE

HEROES IN ACTION, BENITO JUAREZ.....front cover  
ILLUSTRATION BY LUCILLE FOLLMER

## Regular Features

ACTIVITIES IN WOOD.....	Jerome Leavitt	14
POSTER STORY.....	Thelma Moreland	19
TEACHING MUSIC IN THE GRADES.....	Louise B. W. Woepfel	25
ACTIVITIES IN THE KINDERGARTEN.....	Yvonne Altmann	29
PROGRESSIVE ART IN PROGRESSIVE SCHOOLS.....	Harold R. Rice	38
TEACHER'S CORNER.....		43
LET'S READ MORE.....	Grace E. King	45
ENTERTAINMENT HELPS.....	Gladys Jackson	46
YOUR BOOKSHELF.....		47
LISTENING HOUR.....		48

## Special Features

ART IN THE PRIMARY CLASSROOM.....	Ann Oberhauser	7
GREETING SPRING WITH EYES, EARS, AND NOSE.....	Ruth K. Kent	13
EASTER CARDS.....		18
EASTER BASKET.....		30
EASTER CLASSROOM DECORATIONS.....		31

## Units—Study Outlines and Activities

A UNIT ON FAMOUS TREES.....	Helen K. Evans	20
ILLUSTRATIONS OF FAMOUS TREES.....		21
BIRDS CHILDREN SEE.....		26
FLYING BIRD PLAQUES.....	Elma Waltner	27
MY BIRD SPELLING BOOK.....	Ruth K. Imhof	28
THE CALL OF THE WEST.....		32
RUG MAKING.....	Ruth King Duerksen	34
MAKING A COVERED WAGON.....		35
NOTEBOOK COVER.....		36
MAP—ROADS TO THE WEST.....		37

## Arts and Crafts

ART IN THE PRIMARY CLASSROOM.....	Ann Oberhauser	7
CRAYON DESIGNS FOR PRIMARY GRADES.....		9
A CUT PAPER PROJECT.....		10
TORN-PAPER WORK—BLACK ON WHITE.....		11
STENCILS FOR EASTER CARDS.....		12
BOOK RACKS.....	Jerome Leavitt	14
EASTER CARDS.....		18
MAKING PIONEER LIFE SLIDES.....	Anna Winter	22-23
FLYING BIRD PLAQUES.....	Elma Waltner	27
MY BIRD SPELLING BOOK.....	Ruth K. Imhof	28
EASTER BASKET.....		30
EASTER CLASSROOM DECORATIONS.....		31
MAKING A COVERED WAGON.....		35
RUG MAKING.....	Ruth King Duerksen	37
A PROGRESSIVE APPROACH TO NUMBER EXPERIENCES.....	Harold R. Rice	38

## Citizenship and Democracy

THE CALL OF THE WEST.....		32
SIR ISAAC NEWTON.....		40

## Nature Study and Science

SPONGE IS THIS CRAB'S CAMOUFLAGE.....	inside front cover	
EASY EXPERIMENTS IN SOUND.....	Jean Currans	15
BIRDS CHILDREN SEE.....		26

## Music

MUSIC LESSONS FOR THE KINDERGARTEN— PRIMARY GRADES.....	Dorothy Adams Miller	16-17
THE LITTLE BASKET, SONG.....	J. A. Rickard	24
MOTOR LEARNING IN MUSIC CLASS.....	Louise B. W. Woepfel	25

## Reading, Literature, and Poetry

QUIET SINGING.....	James Steel Smith	1
NEW SHOES.....	Edith B. Spaulding	6
THE COMING OF SPRING.....	Alice Whitson Norton	13
YOU CAN'T FOOL US ON VITAMINS, PLAY.....	Jeanette B. Peterson	41
LET'S READ MORE.....	Grace E. King	45



# From the Editor's Desk . . .



Some time ago a young man of our acquaintance wrote us from the army base where he was stationed. The indignant tone of his letter (to put it mildly) derived from the fact that he had read some article about educational trends in a metropolitan newspaper. It was reported that a group of educators, in voicing their opinions about curriculum changes to meet postwar needs, had said something to the effect that history should not be required but merely an elective subject. This upset our correspondent and he wrote that it seemed to him that (a) a knowledge of history was important in analyzing current affairs and (b) its value in developing powers of reasoning was great. He was most annoyed that he should be

spending his time fighting a war in which the historical background was so important only to have those on the home front say that a knowledge of the causes of war (gained through a study of history) should not be taught. Well, you can understand his opinion.

But what has this to do with the elementary grades and with teachers who have little enough to say about curriculum standards? (Parenthetically, it is our opinion that teachers should have a much larger voice in this matter.) We think that it is just this: children arrive at a level where the serious study of such subjects as history is to be undertaken. And they are not interested. History is difficult. History is dull. But each and every one of those children will become a voter; they will help to make the history of the coming years. It is hard for children to understand this and yet it is most important that they have the background which will make them self-determining voters, not easily swayed by transient emotionalism.

It seems to us that the lack of interest and the difficulty of history can largely be overcome in the elementary grades. The former, by a dynamic program of social studies (such as is being carried out in most schools) with special emphasis upon the evolution of democratic processes from the beginning of our nation (European backgrounds might be included in the upper grades) and the ways in which a modern democracy works. The latter, by increasing the children's ability to concentrate on a subject (this is a long process which should be started in the kindergarten) and by stressing the importance of reading.

We should add another point. Everyone agrees that education is a cumulative process. Therefore, when one reads articles which on the surface appear to concern themselves with aspects of high-school and college education, there should be no temptation to say, "This does not affect me." It does by the very fact that the abilities or limitations of adolescents and young adults are developed in the elementary grades and any praise or blame is ultimately placed at the doorstep of the elementary teacher.

— Editor



## New Shoes

New shoes that I can wear—and see—  
Of all new clothes I'd choose;  
Such fun it is to go to school  
And say, "I have new shoes!"

Then Jeannie, born in Aberdeen,  
Will come some morning soon  
And hold her skirts back very tight  
And say, "I hae new shoon!"

And Kate, who lived in Ireland far  
Away across the sea,  
Holds out her left foot, then her right,  
With "New shoes are on me!"

—Edith B. Spaulding



Lucille Tollmer

# ART IN THE PRIMARY CLASSROOM

## A DYNAMIC PROGRAM FOR EVERYDAY USE

By ANN OBERHAUSER

The following is an outline of possible uses, correlations, and achievements which may be reached by including a dynamic art program in the primary grades. We have taken pains to describe only such suggested procedures and materials as are appropriate for this age group. This does not mean that teachers of other grades may not be able to see in this presentation ideas for their own use; however, we have kept the limitations of the primary grades in mind.

Our general purpose—and one with which all teachers, we believe, will agree—is to help children live more completely by enjoying, through understanding, the beauty about them no matter what form it assumes. Aesthetic education is so often relegated to obscure classes in “art appreciation” when a child reaches high school or college. Those classes serve useful purposes no doubt, but they do not always cause children to see the beauty in daily life. Again, there is emphasis on “creative” activities—children sketch, model, paint, etc. But, what about the child who is not talented, whose every effort at using his hands is defeated because he does not measure up to his own high standards? That child can appreciate line, form, color, etc., though he cannot graphically give expression to it. Whatever the talents, backgrounds, and aptitudes of the class, we believe the following will give ample opportunity for complete participation by all children.

### GENERAL GOALS

Aesthetic enjoyment may be accomplished through opportunities for appreciation (discussion, viewing of pictures and other material, excursions, etc.), through examinations of the beauties of everyday life, and through creative activities in the graphic and plastic media which are available.

It is most important here that the teacher's own opinions (to which she has a right and which contribute so much to her personal pleasure) should not be the criterion adopted by the children. The teacher may believe that

Braque or Picasso has achieved the most pleasurable works of art; she may find those of Winslow Homer, Thomas Benton, or Grant Wood her favorites; she may believe that nothing since the Italian Renaissance is truly great in art. But she must *not* foist her bias upon her charges. This is most important when choosing pictures for display on the bulletin board. Since very young children will probably not bring many pictures to school, it will fall the teacher's duty to select those for display. Perhaps the best method is to try to get all types of pictures (even the most modern) and display them in groups.

Another thing: teachers should not overlook the fact that sculpture is also a great art. While pictures of this type of art are generally not so satisfactory as pictures of paintings, they are better than nothing and perhaps children can be taken to see examples of the sculptor's art in their own town, thus giving meaning to the pictures.

Each child should be encouraged to express his opinions about the beauty which appeals to him. Not all can do this in the same way. With very small children, we suggest the following as suitable means:

(1) Collecting pictures which please the individual. These may be taken from magazines and may have no connection whatsoever with so-called “great works of art.” The pictures may be mounted in a ready-made scrapbook or may be kept in a large envelope. At intervals, each child might be called upon to display his particular collection.

(2) Composing sentence stories about especially liked pictures. This activity will suit those children who express themselves best with words. In the kindergarten and first grade, the teacher might copy the sentences for the child and place them on the blackboard. Thus, “Mary thinks that the so-and-so picture has beautiful colors,” “John likes the dress worn by the girl in the blank picture.”

(3) Creative art expression. Using pictures as a stimulus the children may create their own impressions by freely

drawing or painting whatever occurs to them. At specified times there may be an art period devoted to this work.

Incidentally, we suggest art periods *not* for the purpose of doing such handwork and drawing as may be required with a particular unit of work in which the class may be engaged but as special times when the children may devote themselves to truly creative work. Such children as may not wish to do this work may engage in other activities; perhaps the period might more truly be called the “creative hour” in the classroom.

Regarding everyday life, the teacher will need to be imaginative herself and she should point out to children various things which are attractive. For example she might mention that the bare branches of the trees in wintertime form a lacy pattern against the gray sky. These are the same trees which looked so pretty with their colored leaves in the fall. The tracks of birds in the snow form a lovely pattern. Children's clothes are pretty as are the houses along the street when the afternoon shadows begin to make queer shapes on rooftops. These are but a few examples. Soon the children themselves will begin to remark about the beauties they see about them. Then the idea of the beauty in everyday life may be combined with that of beautiful pictures. The children may be told that it is the beauty of everyday life which artists have put into their pictures. Each artist is impressed with something different from that which attracts his fellows. He paints it in his own individual way. This latter idea may then be used in the creative hour so that the children will not believe that all must paint and draw in the same way.

If these ideas are carried out, very small children will be given a valuable background in art appreciation which a great many of their elders do



ART



not possess. They will achieve this goal in a manner suited to their age and abilities.

### TEACHER'S PREPARATION

As we have said before, it will become the teacher's duty to collect pictures for display, especially during the first part of this program. Later children will bring many which they have selected.

The teacher will also need to see to it that a variety of art materials are made available to the children. These need not be elaborate or expensive. Crayons, pencils, colored chalks, tempera paints, modeling clay, other modeling materials (some of which may be made from a simple flour and water base), unprinted newspaper, and so on, are the usual ones. If the school board has provided funds for the procurement of other supplies so much the better; but it must always be remembered that it is the manner in which materials are used which determines their effectiveness.

The imaginative teacher will not overlook the fact that unusual available materials may be employed to good effect. For example, odd pieces of cloth, buttons, paper bags, paper towels, string, bits of metal, etc., can be combined effectively into good art experiences. The very young child is strongly impressed by the sense of touch. This fact may be used in developing creations which have different textures.

Cut-paper work (and torn-paper also) can be used effectively with very small children. Two ways of doing this work suggest themselves. The first is to allow the children to cut (without pattern) shapes which please them and to arrange these on a poster. The second is to have the children draw their own patterns and then trace these on colored paper (or cloth) to be cut out and mounted.

In order to familiarize children with all the available media, it may sometimes be necessary to have periods in which practice in one or the other is given. Then the teacher should be careful to point out that this is a period of learning how to work with a medium and that it is similar to the work of an artist who must first find out what his tools and paints can do before he starts his masterpiece. It is a period of experimentation and the teacher should not delude herself that this is "creative." It really is more in the nature of a scientific experiment although, of course, the children may be too young to be told this.

Finally, the teacher should not overlook the possibilities of simple black-and-white drawings (or one color on a white background). This is also in the nature of an experiment. Children will become more aware of line and form when they are working with one color only.

### ART IN CORRELATION WITH OTHER SUBJECTS

When used to point up some social studies, nature, language, or other activity art can be called creative only when the subject serves as a stimulus as discussed above. At other times, art serves as a tool which makes the study more meaningful. This is a most important use, as all teachers know, for in undertaking an art or craft activity children are likely to remember more of the subject since it has a real meaning for them.

We cannot outline all situations here but let us take as examples the use of art and craft work in a social studies unit, in nature study, in language work, and in health and safety studies.

First of all two things should be made clear: (1) sometimes art will stimulate a particular interest in another subject; and (2) at no time should this work be confused with art for aesthetic development and enjoyment.

**Social Studies:** For our purposes here let us suppose the children are studying the home. They will collect pictures of interiors and exteriors of houses. They can draw sketches of their own homes. They can model their houses and set them up on the sand table. They can make paper dolls (or dress real dolls) to represent the members of the family. They can make posters showing how each member of the family contributes to happy family living. If the class makes a playhouse, decorating the rooms will offer many practical art problems.

**Nature Study:** Here we shall imagine the children studying about the garden. They can study pictures of various flowers and vegetables grown in the garden. (Interest in Victory Gardens makes this study meaningful even in the kindergarten.) They may make cut-paper pictures of these plants. They can make pictures of how their gardens should look. They may model vegetables. They may use cloth, buttons, etc., to make imaginary flowers.

**Language:** Here is one place where the art experience may come first. In other words, the children may have made individual pictures. Then the teacher may ask them to compose sentence stories about their pictures. The

class might make a dictionary by illustrating words. If a story particularly interests the class, the children might illustrate those sections which appeal to them. This is particularly good in fanciful stories. If dramatic play is appealing to the children and they decide upon producing their version of a story for an assembly program, making of costumes and scenery becomes important.

**Health and Safety Activities:** After learning the rules for health and safety, the children may make posters illustrating them. These posters may be done in crayon, stencil work, torn-paper, various textures, and so on. The children may also make murals depicting the do's and don't's of health and safety. In the second and third grades the children may wish to make a floor project based on situations in the school playground, the area between school and the children's homes, and so on.

### CRAFT WORK

The making of presents for various members of the family is important at certain periods of the year as is the making of greeting cards. Here various art principles are employed although the limitations of space and time may prevent full play being given to the children's creative talents.

Incidentally, the making of notebooks and scrapbooks may be enjoyed by the children and these, too, should be arranged and completed with an eye both to beauty and to their usefulness.

### BIBLIOGRAPHY

Of course, *Junior Arts and Activities* contains many suggested projects each month. Please note the word *suggested*. Since the artists and editors cannot divine exact situations, they cannot plan projects which will completely fit into the specific needs of a given situation. However, all can, with little adaptation, be changed to meet the needs of the class and therefore should be scrutinized carefully. Other helpful materials are contained in the following books:

Blide: *Elementary Hand Craft Projects* (published by the author, D. C. Blide, 1939, Minot, North Dakota)

Dobbs: *First Steps in Weaving* (Macmillan, 1938, New York)

Ickis: *Arts and Crafts* (Barnes, 1943, New York)

Lemos: *The Art Teacher* (Davis Press, 1937, Worcester, Massachusetts)

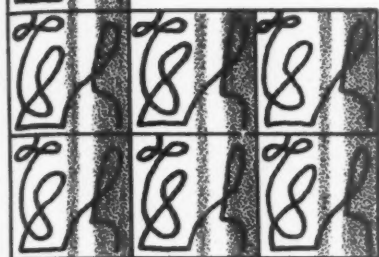
Parkhill and Speath: *It's Fun to Make Things* (Barnes, 1941, New York)

Perry: *Art Adventures With Discarded Materials* (Noble and Noble, 1933, New York)





An abstract line drawing repeated in an all-over pattern.



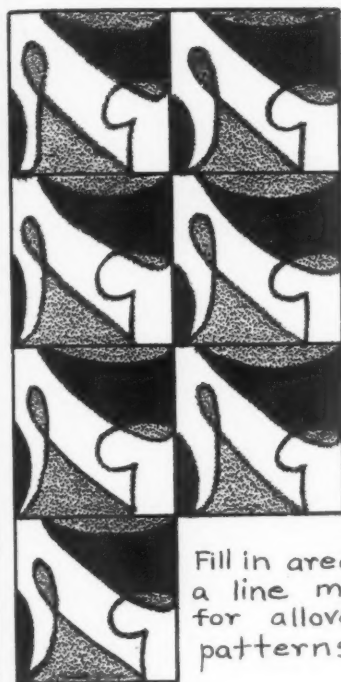
## CRAYON DESIGNS FOR PRIMARY GRADES



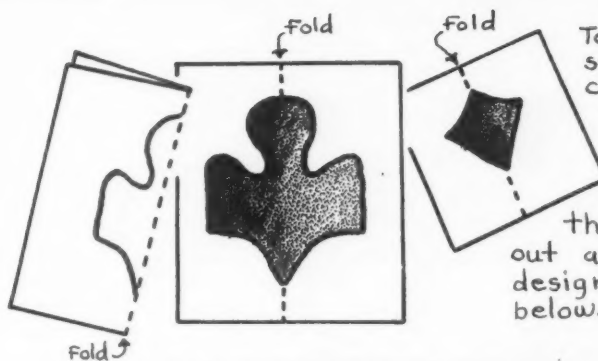
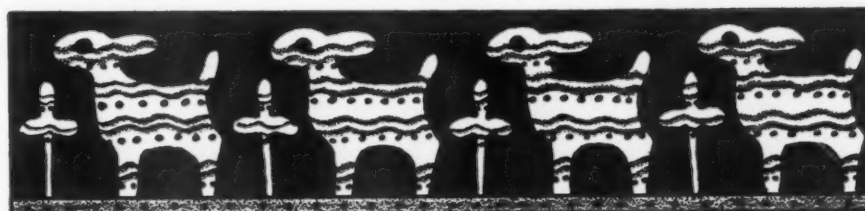
Make your own decorative paper with a crayon pattern.



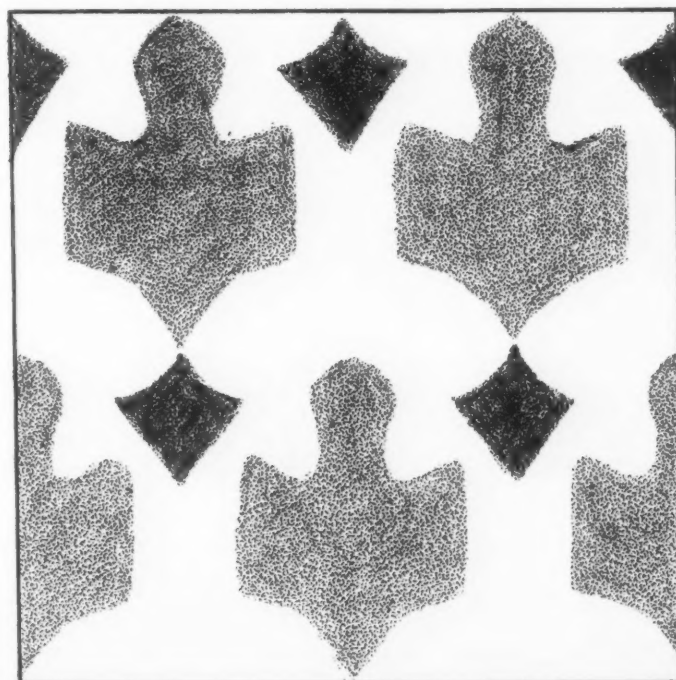
Cut out simple figures of animals and arrange these in designs.



Fill in areas of a line motif for all-over patterns.



To make simple stencils for crayon work, fold small pieces of paper in half and cut motifs at the folds. Open out and use in a design as illustrated below.



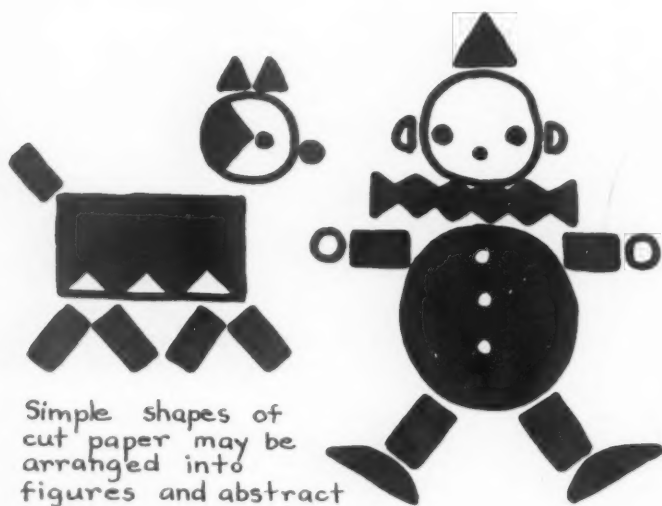
Crayon has long been a favorite art medium for teachers of primary children. All of us are familiar with its use in coloring given areas and in creating original sketches and drawings. We should like to suggest three less well-known uses for crayon which even the smallest children can do successfully.

First, let the children make various "doodling" lines as shown at the top of the page. Have them select one which pleases them and repeat it, filling in such areas as they wish. This is truly creative and develops many aspects of the child's aesthetic personality.

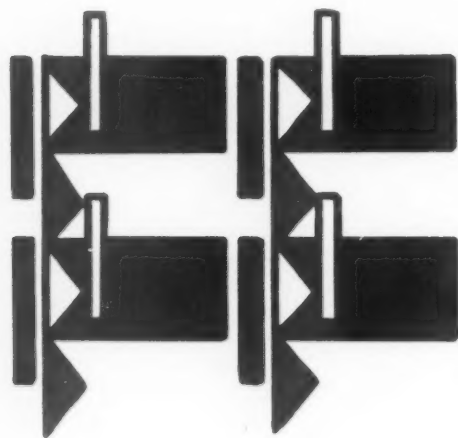
Next the children may make original decorative sheets of paper and from it cut designs for borders, notebooks, and the like.

The third possibility is an all-over stencil pattern which is described at the right. It is suggested for older children in the primary group.

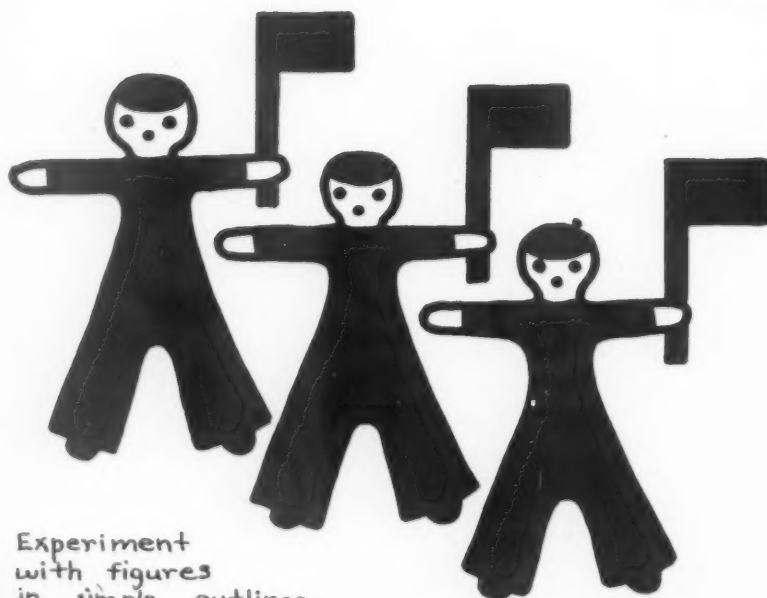
## A CUT-PAPER PROJECT



Simple shapes of cut paper may be arranged into figures and abstract designs.



Unusual floral patterns may be cut from folded paper. Arrange in borders or allover designs.



Experiment with figures in simple outlines.

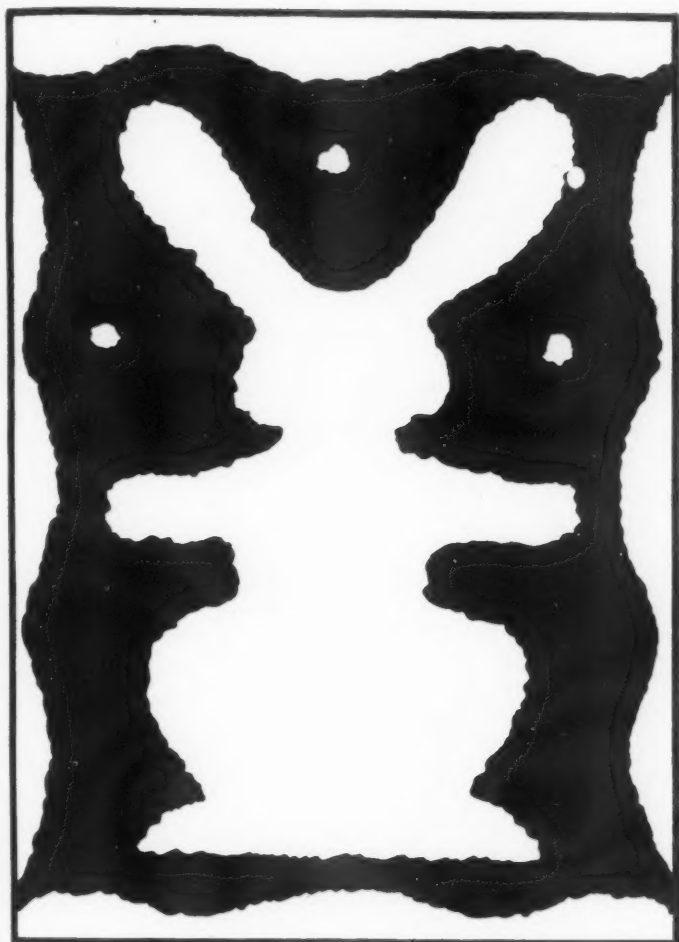
Fun with paper and scissors! Teachers in the primary grades frequently have scraps of paper on hand. A project such as this makes use of these scraps and, at the same time, provides the children with an opportunity for creative experimentation at their level of ability.

First there is the making of abstract designs in somewhat the same manner that snowflakes are constructed. By using triangular or rectangular foldings unusual designs can be created.

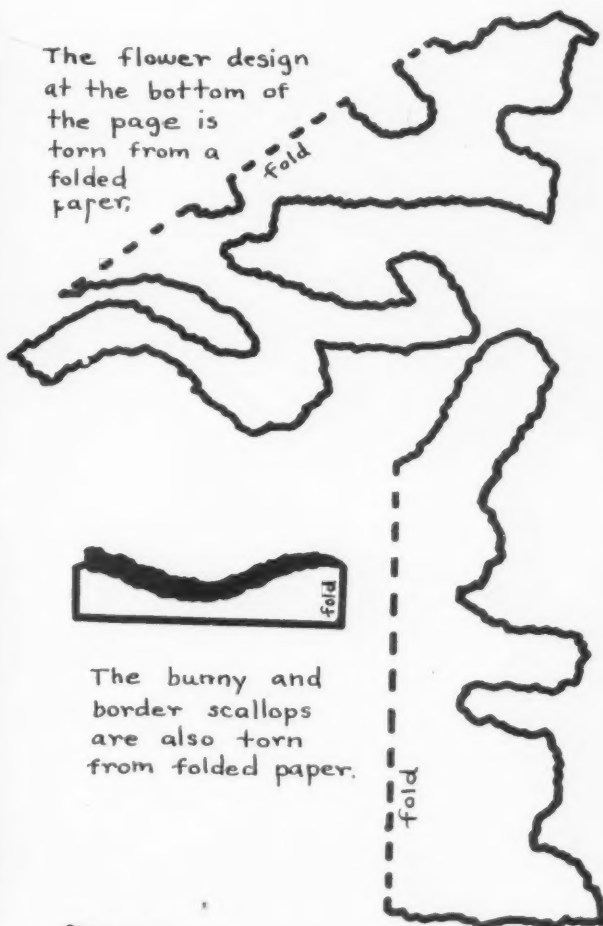
Next making figures with geometrical pieces of paper (see the figures above, left) provide an excellent outlet for creative talents. These pieces are easily made from scraps and the teacher may cut them herself and let the children assemble them, if this method seems best.

Finally, the children might make simple patterns on old paper, trace them on different colors of paper and cut out and mount similar to the figures at the bottom of this page.

## TORN-PAPER WORK — WHITE ON BLACK



The flower design at the bottom of the page is torn from a folded paper.



The bunny and border scallops are also torn from folded paper.

Use black or colored construction paper for the background.

Children in the lower grades love torn-paper work. This enthusiasm may be utilized at this season of the year to make attractive Easter decorations for the classrooms. (In the second and third grades children may be able to make torn-paper Easter cards but, since this is more difficult—working with smaller areas—it had better not be attempted with the younger children.)

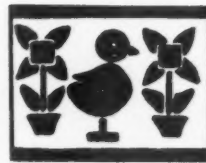
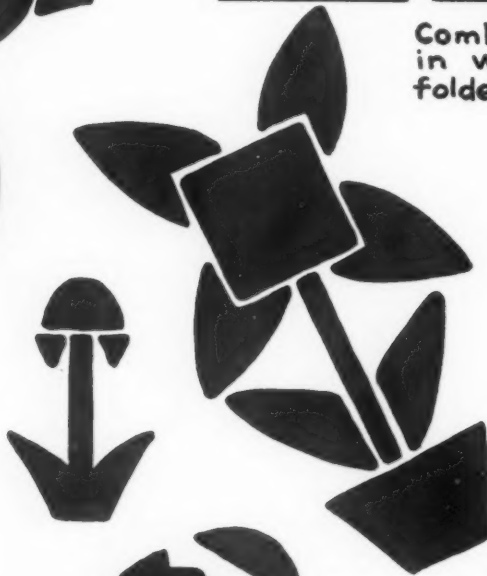
Notice the directions for simplifying this activity. The piece of white paper is folded and torn as shown. Gifted children may be able to make a completely freehand torn-paper picture.

Abstract designs, torn instead of cut, are shown at the bottom of the page.

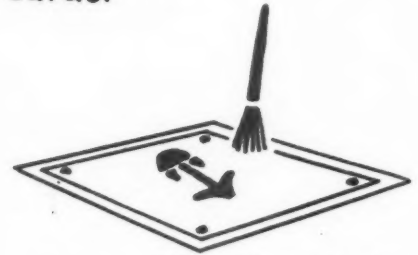
Incidentally, the children might use other color combinations instead of black and white. Yellow and purple are appropriate at this season. Dark and light shades of the same color also make attractive designs.



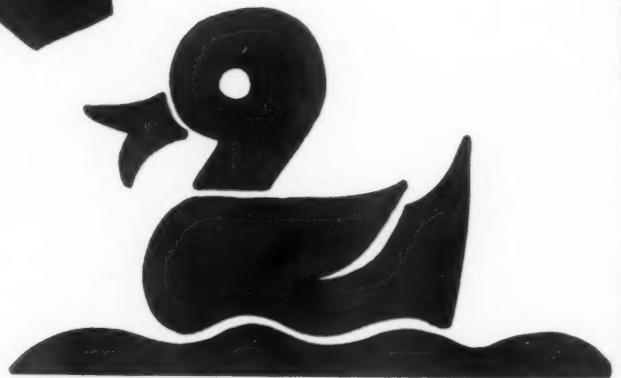
# STENCILS FOR EASTER CARDS



Combine the motifs in various designs on folded cards.



Tack the stencil to a card and add color to the open sections by means of a stiff brush.



Here are designs which very young children may use in the making of Easter cards. They may also serve as a stimulus for children in planning their own designs. The stencils should be simple in outline, drawn on rather heavy paper, cut out, and placed over the area to be stenciled. We suggest that penny postcards be used for this purpose because they may be addressed and mailed without the necessity of making envelopes.

Crayons or tempera colors may be used to color the stencil areas.

Various arrangements of two or more patterns may be attempted in the second and third grades.

The eyes of the birds, centers of flowers, etc., may be added after the stenciling has been completed. Stick printing is good for this activity but crayon, gummed colored dots, or paint may be used successfully.

The stencils may also be used in classroom decorations, for notebook covers, etc.



# GREETING SPRING

## with EYES, EARS, and NOSE

By RUTH K. KENT

### THINGS TO HEAR IN SPRING

When we go to bed at night and hear a chorus of frogs we know that spring is here. Let us listen carefully to the blending of their voices—some high ones, and some deep and base. The deep croaks are the old bull frog adding his voice to the chorus.

The wind in spring is pleasant to hear. It doesn't hop about in little gusts, but pushes hard all day long on some of March's windiest days. It blows with a vigor that *swish-swishes* the newly budding branches of trees and shrubs, and now and then it lashes a branch against the house.

The rain in spring is persistent like the wind. It comes in medium-sized drops—thousands and thousands of them—that make a constant patter on the roof, on the pebbles beneath our window, and on the window panes themselves.

Then, even before the rain has finished, let us listen for the song of the robin. How sweet and clear it sounds in the rain-washed air. And when the sun comes out again the robins come out to frolic. They flit about and chatter shrilly like a lot of noisy children at play.

And spring does bring the children out of doors to play. The air rings with their laughter. Now and then a dog barks. And at night the cats howl from the fence tops. Perhaps a train whistles. Then all is still.

Spring has so many pleasant sounds. Let us listen for them in the evening after we have gone to bed when our window has been raised to let in the fresh spring air.

### THINGS TO SMELL IN SPRING

Spring has so many delicate scents. Perhaps the nicest smell of spring is the perfume of the early flowers. No matter where we live there will be some kind of spring flower to scent the air. Perhaps the one best known is the lilac. What smells nicer than a fat purple lilac—unless it is a prim white one. And what about apple blossoms? And the tart odor of daffodils? Then there is the dainty perfume of violets and love darts. And the wild flowers, each with its individual smell.

There is a distinct odor to new

leaves—fresh clean smell that can only be described as a green smell.

'Spring is the time when earth is being turned over in preparation for gardens. What a clean musty smell comes from the great chunks of damp earth as they turn over and break and crumble.

Spring also brings that smell of new green onions, and the tangy smell of rhubarb as it cooks in the kettle.

Sometimes there is the smell of paint as here and there a house puts on a new coat over its old one that got all smokey in winter.

And the air is sharp with the odor of sulphur that burns our noses as men

### THE COMING OF SPRING

Winter with her cloak of gloom  
Is giving way to spring;  
And wild birds on their northward  
trek  
Above the marshes sing.  
Dried leaves that have for long  
weeks lain  
In corners cold and bare  
Are picked up by a stiff March  
wind  
And scattered everywhere.  
The naked trees upon the hills  
Now stand with listening ear;  
And when God bids the world  
awake,  
They'll be the first to hear.

—Alice Whitson Norton

help nature by spraying the fruit trees in order to keep the bugs from eating the crops.

### THINGS TO SEE IN SPRING

Spring is such a nice time to take a walk. Some of us can walk in the country, others in the parks, and some must be satisfied to walk on the sidewalks. But no matter where we walk, there will be new things everywhere. The trees will be budding and new leaves will make the branches look like lace. Notice how pale green the first leaves are compared to old leaves. Little green shoots will be coming from the ground too. Perhaps these will turn into flowers, perhaps into grass, or maybe just

plain weeds. But they are new growing things that tell us spring is here.

Now and then we will see a flower—bright dots of color that make the world seem radiant after the dullness of winter.

And spring is the time of newly born animals. Dig around in the garden and watch an earthworm slither out of the earth. Notice the other bugs that scamper away when the earth is moved, or an old board turned over. And who hasn't enjoyed the sight of baby lambs tottering around on skinny legs, and baby chicks that look like yellow balls of fuzzy yarn? And if we are lucky we may see mama and papa quail, followed by their little gray babies, hurrying across the road.

Sometimes in spring we see rivers and creeks rise to the top of their banks and overflow because the snow in the mountains is melting and pushing along like an eager child in its hurry to reach the sea. And sometimes raindrops join the scurrying and add more water to the swirling rivers.

The clouds are prettiest in spring. They look like freshly laundered wisps of cotton batting scattered around in the sky in ragged bunches. They scud about merrily, and sometimes get together in one large bunch. Then a few rain drops scatter down here and there, sometimes without even waiting for the sun to hide its face. And often a big cloud that nature forgot to wash hides the sun and makes the whole world seem gray. Soon the sky is crying huge solid sheets of tears that furnish drinks for the new flowers and fill the ponds for the frogs.

Let us sit still for a while and just watch the air. Now we see a bird, now another kind. Some of them are coming to their summer homes, others are coming out of winter hiding. Maybe we'll see a baby bird just learning to fly. And surely we'll see the butterflies at play—a pure white one, a yellow one with black dots, or a plain brown one.

Spring is nature's time of birth. Let us go about with our eyes, ears and noses ready to discover as many new things as possible. How many can you find?

# ACTIVITIES IN WOOD

## BOOK RACKS

By JEROME LEAVITT

**Fig. (1).** This handy book rack is ideal for use on a desk or on a table. Draw a pattern for the ends on a piece of paper 6" x 6", cut out and then fold down the center so that the design part can be trimmed.

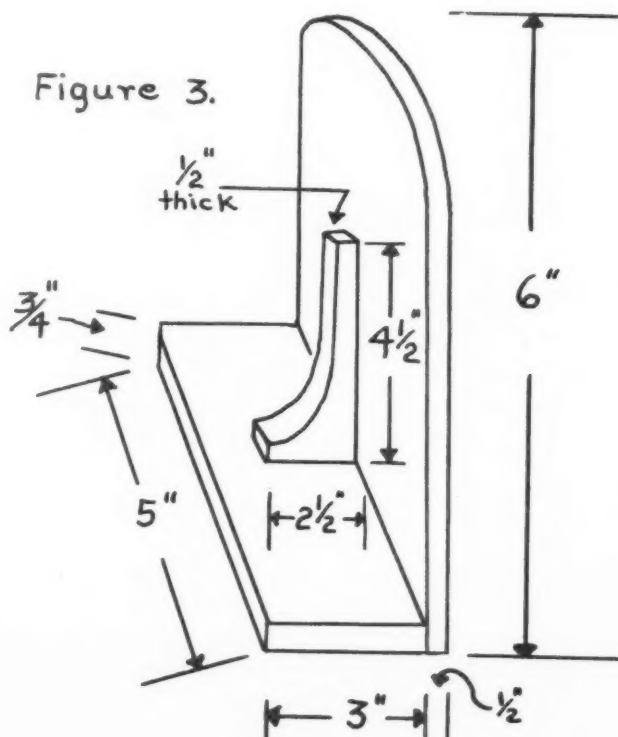
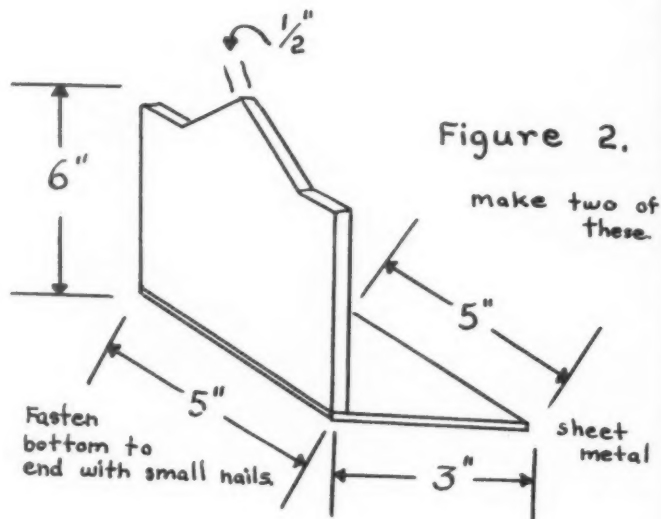
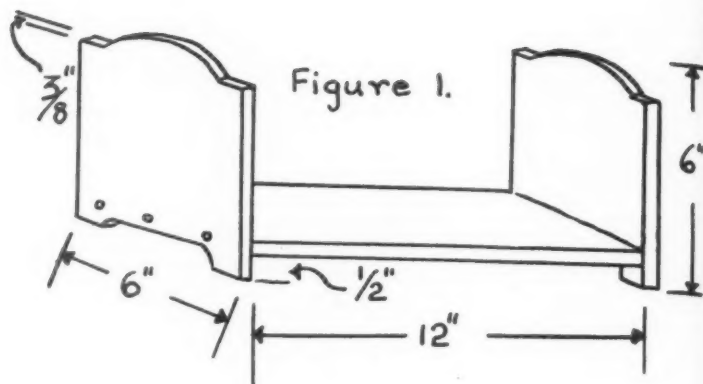
Trace this pattern onto 2 pieces of  $\frac{3}{8}$ " wood, cut out with a coping saw, and file smooth. Next cut a piece of  $\frac{3}{8}$ " wood 12" long and 6" wide for the bottom stretcher. Screw the ends on the bottom so that this piece is  $\frac{1}{2}$ " above the bottom of the ends. (See illustration.) Sandpaper smooth and finish to match other furniture or paint any desirable shade.

**Fig. (2).** This bookend is recommended for children in the first three grades. Of course, each child will want to make a pair, and, to be sure that both bookends will be the same size, assist the children in making a pattern before beginning. Trace this pattern on 2 pieces of soft wood  $\frac{1}{2}$ " thick, 6" long, and 5" wide.

Let each child file both pieces smooth. Furnish him with 2 pieces of metal 5" long and 3" wide to be nailed on the ends. Be sure these are nailed on securely and that the pieces line up. Galvanized iron is ideal for this. The finished ends look very well if they are enameled a solid color.

**Fig. (3).** This type of bookend requires a little more skill than the other two. Patterns are made for both the back and the brace. The brace requires a piece of wood  $\frac{1}{2}$ " thick, 2 and  $\frac{1}{2}$ " wide and 4 and  $\frac{1}{2}$ " long. The bottom calls for a piece of wood  $\frac{3}{4}$ " thick, 3" wide, and 5" long. The back requires a piece of wood  $\frac{1}{2}$ " thick, 5" wide and 6" long.

It must be remembered that 2 of each of these are required. The back is glued and nailed to the bottom with 6 1" brads. Then the brace is centered on the ends and glued in place. After the glue has dried overnight, sandpaper smooth and finish.



# EASY EXPERIMENTS IN SOUND

By JEAN CURRENS

This educational, entertaining topic is one children like; everyone needs to know about; and is easy to demonstrate in the classroom or at assemblies. Plan such an assembly including these program materials. Children can gather data by reading, from conversation, by interview, seeing movies, by experience outside the school, and by experimenting. To round out the program intersperse instrumental and vocal solos, duets, quartets, and a chorus or orchestra.

## TOPICS FOR REPORTS

African Bushmen Sent Messages by Drums; Fire Signals Preceded Modern Communications; Why the Indians Listened For Game, Enemies, and Trains With One Ear to the Ground; Speed of Sound; Conductors of Sound; Recording Animal Calls in the Outdoors; Loud-Speaker Systems; Transcribed Programs; Sound Waves, Sound Films; Sound Proof Walls.

## TOPICS FOR DEMONSTRATIONS

How to Change the Pitch of Strings on a Violin; Organization of Strings in a Piano; How to Change Tone on a Trombone; How to Change Tone on a Three-valved Instrument Such as a Trumpet; How a Harmonica Is Constructed; Why Megaphones Are Beneficial.

## EXPERIMENTS TO TRY

**How Do We Make Sound?** To find this out, put your fingers on your throat while you say b, p, s, z, sh, zh, t, d, f, and v. You will feel the vibrations of your vocal cords as you name these letter sounds. You will notice that the vibrations are plainer in b, z, zh, d, and v.

Place your thumb and first finger on your nose when you say m and n slowly. This is another way of proving that vibrations cause sound. We make sound by causing vibrations.

**How Do We Stop Sound?** You can very easily stop sound if you can stop the vibrations causing it.

To prove this ring a hand bell. To stop the noise reach inside and hold the clapper while you continue to shake the bell. You have demonstrated that sound stops if the vibrations stop.

**Does Sound Carry Through String?**

You will enjoy this method of talking to the neighbors without paying switch fees for getting a busy signal.

Collect two tin cans, two match sticks, and about four or six yards of string.

To make your tin-can telephone first punch a hole in the bottom of each can. Push one end of the cord into each can from the bottom of the can. Tie each end of the cord onto the middle of a match stick. Pull the cord back so that all the slack is out of the cord. Cup one can tightly about your mouth. Ask a friend to cup the other can tightly about his ear and to listen. Reverse the order and your friend can answer you. In this way you can talk to your friends through string without anyone hearing you.

**How Does Sound Travel Through Solids?** To prove to your friends quickly that sound travels better through solids than through air, do this simple experiment. In a room that is very quiet hold up a man's pocket watch and ask the people to raise their hands if they can hear it tick. Lay it on a table or desk. Ask those who can hear it tick to raise their hands. You have demonstrated that sound does travel better through solid than through air because more people will be able to hear it when it is on the table.

**Don't Scatter Sound!** You can prove that a watch's tick is easier to hear if the sound isn't scattered.

Roll up a piece of oaktag or heavy paper. Hold the watch at the far end of the roll and put your ear up to the other end. Remove the roll leaving the watch in the same place. Repeat the experiment several times. You should have convinced yourself that you can hear better when the sound isn't scattered.

**All People Don't Hear Equally Well.** You will be surprised to find the variety of hearing abilities that your friends have.

For this experiment you will want a yardstick and a watch, also a very quiet room.

Ask various people to come to the front of the room one at a time. Place one end of the yardstick in turn under

each one's ear, and parallel to the floor. Place the watch near the ear. Move the watch along the yardstick slowly. Ask each one to tell you when he can no longer hear the watch. Read the number of inches at the points that each said he could not hear the watch. Test both ears of a person for they aren't necessarily the same. You will find that some people have impaired hearing while some have keen ability to hear.

**Musical Bottles.** If you fill jars with the correct amount of water you can play familiar pieces on them.

You will need eight bottles (of the same size and thickness), water, and a xylophone hammer or teaspoon.

Put water into the bottles, tuning each one to the corresponding key on the piano from middle C to the C one octave higher. Tuning the first one will be the hardest. The one with the most water will have the lowest tone. You can now play "Three Blind Mice," "Baa, Baa, Black Sheep," "London Bridge," and "Home, Sweet Home."

**A Scale in a Glass.** You can prove that a scale can be played on a glass with a pitcher of water and a spoon.

Fill the drinking glass with about an inch of water. Tap the glass near the top. Add water in varying amounts until you play from the C above middle C through B, A, G, F, E, D, middle C. Tap the glass each time water is added. You can go down the scale by pouring the water into the glass bit by bit. Go up the scale pouring the water back into the pitcher a little at a time. When the glass is fullest the tone will be lowest. When the glass is nearly empty the tone will be highest.

**Wind Instruments.** You can imitate the tone quality of many expensive instruments if you try out several kinds of bottles.

For this experiment collect such bottles as tiny perfume bottles, larger olive-oil bottles, hair-oil bottles, extract bottles, and even a milk bottle. Hold each jar, one at a time, against your lower lip and blow across the top. You can get high tones like those of the piccolo or flute from the narrow-necked, short bottles and low base tones from the wide, tall jars.

# MUSIC FOR THE KINDERGARTEN AND PRIMARY GRADES

By DOROTHY ADAMS MILLER

In learning music, one of the very first essentials is to recognize the seven letters of the musical alphabet. However, we do not learn them alphabetically. This is a first step because the piano keys, the lines and the spaces of the staff, and the notes used in music all take their names from these letters.

## LESSON ONE

The first letters the child should learn to recognize are C and E.

Have the large letters C and E as samples for the children to draw. I would suggest that each child trace each of these letters first before trying to draw them. Have the children trace as nearly on the line as possible thus giving practice in accuracy. If different colored pencils or crayons are used, the work is more interesting for the children.

Next the children make small letters C and E to be used in the "Want Games" and on the paper keyboard (see *Junior Arts and Activities*, February 1945, page 31).

### Want Game for Matching Letters

Distribute a small C and E to each member of the group. Hold up one of the large letters and say, "I want to see this letter." The child holds up the letter he thinks is like the one displayed. Give sufficient drill in this way until the class can distinguish between the letters instantly.

### Want Game for Naming Letters

First, hold up the large C and E and call them by name as the class observes. Then, without showing a letter, say, "I want to see the letter E." Class holds up the letter. Hold up a letter and say, "I want to know the name of this letter." Continue this way until these two names are mastered.

## LESSON TWO

Review Lesson One.

"On our piano keyboard we have black keys and white keys. The black keys are in groups. Let us count the first group; the second groups. We find the black keys are in groups of two and three."

Play the same want games, this time using the numbers.

### Matching Game

This is designed for those children who are not sufficiently familiar with these letters and numbers.

Place large C, E, 1, and 2 on the table and pass out one of each of these letters and numbers to each child. Have them match their letters and numbers with the large ones on the table.

## LESSON THREE

Review Lessons One and Two.

Now comes drill in recognizing the left and right hands. "Which is your left hand?" Hold up a hand. "Is this right





to place C? Is C to the right or left of TWO BLACKS? Where is E? Remove the letter name of the white key to the left of TWO BLACKS. Remove the letter name of the white key to the right of TWO BLACKS." Repeat this several times.

#### Tone Game

Let a child go to the piano and play all the C keys he can find, the class listening to the tone pitch of the various C keys. Have another child play all the E keys. Have them play with the third finger because it balances the hand better than any other finger.

#### LESSON FOUR

Review previous lessons.

Treat the G letter and number 3 in the same way as the C, E, 1, and 2. Have G traced with a pencil to visualize the form and to observe the difference between C and G.

#### Want Game for Name

Pass out C, E, G, 1, 2, 3. "I want to see the letter E, the letter G, the letter C. I want to see number 2, number 1, number 3." Hold up a letter and ask the name. Then do the same with the numbers. Drill until there is no confusion in the minds of the children.

#### Three Black Keys

Distribute 1, 2, 3 to each child. Ask the class to place these numbers on the THREE BLACKS. "Remove 3. Remove 1. Remove 2. Place 2 back on its key. Do the same with 3 and 1." Continue this for more than one lesson, unless it can be done very quickly.

"Let us look at the group of THREE BLACKS very closely. How many white keys are in the group of THREE BLACKS. (Two white keys.) Place your fingers on these two white keys. I shall play these two keys (play in the first octave above middle C) and see if you can tell me which has the lower voice or tone pitch. The lower of the two is named G. G is the lower white in the THREE BLACKS."

Distribute a G to each child. "Who can be first to place G on its key?" As G is being placed, say, "G is the lower white in the THREE BLACKS. Class, what is the name of the lower white in the THREE BLACKS? Remove G from its key. Who can be first to place G on its key."

#### C, E, G, Want Game

"I want E placed on its key." (Give the location every time a letter is placed.) "I want G placed on its key. G is the lower white in THREE BLACKS. I want C placed on its key. C is on the left of TWO BLACKS. I want C removed from its key. Is C on the right or left of TWO BLACKS? I want G removed from its key. Is G the lower or upper white in three blacks? I want E removed from its key. Is E on the left of TWO BLACKS?"

#### Tone Game

"I want to hear a G tone; another G tone. How many G tones can you find? I want to hear C, E, G." Have the class sing middle C, E, G and listen to the others as they are played.



G	G	G	G	G
3	3	3	3	3

or left?" "Which is your right hand?" Hold up a hand. "Is this left or right?" Children must be thoroughly familiar with right and left to locate keys quickly.

#### Two Black Keys

"Class, find a group of TWO BLACKS. Place a 1 on the first black key and a 2 on the next black key. Do this on all the groups of TWO BLACKS." Of course, the children have been provided with a supply of the small numbers. "Now, take the numbers away. Place 2. Place 1." Continue in drill.

#### Key Names

Pass out a C and an E to each child.

"Children, who can be first to find the white key on the left of the TWO BLACKS? Place C on the white key to the left of TWO BLACKS. Place E on the white key to the right of TWO BLACKS. Class, remove C from its key. Now remove E." Pass out several C's and E's to each child. "Place C on all the C keys. How many C keys do we have on this keyboard? Place E on all the E keys."

#### C and E Game

"Who can be first to place E on its key? Who can be first

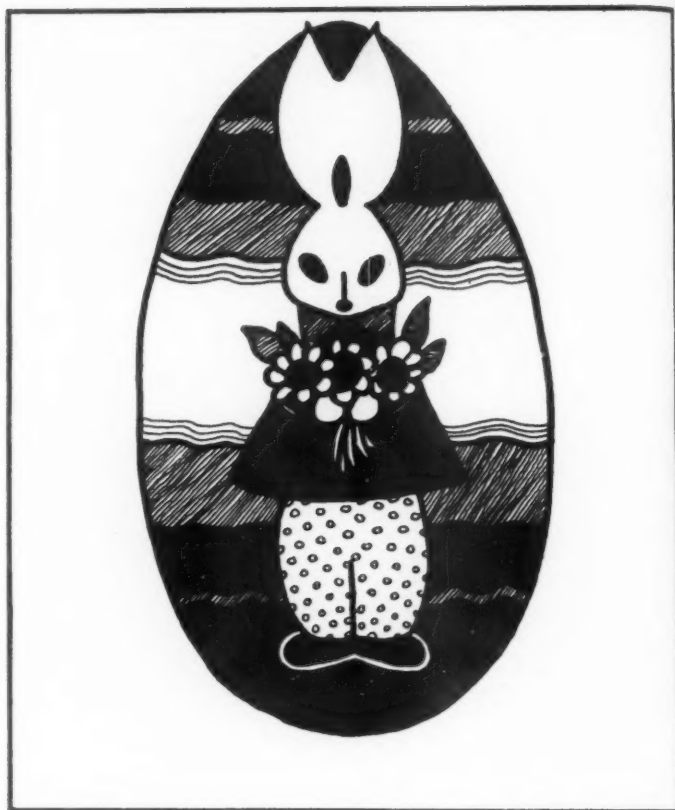
The ideas for Easter cards shown on this page are suitable for boys and girls in the intermediate grades. With some simplifications they may also be used in the primary grades.

The card at the right calls for an original bunny pasted on an egg which the children have drawn and colored. If the teacher deems it impracticable for the children to sketch and color original bunnies, she should permit the children to cut colored bunnies from used magazines. Other figures besides bunnies may be used: chicks, children in Easter outfits, and other appropriate motifs.

Instead of the dark background for the figure below, a piece of colored newspaper might be pasted underneath the figure. In that case, the girl's dress should be a plain color.



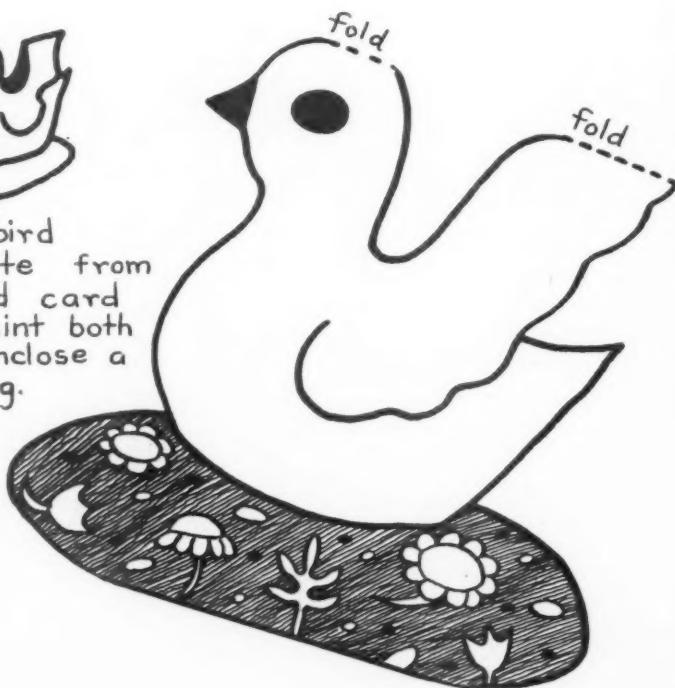
In the above card the dark background is a colored sheet showing through the cut out sections around the figure.



After painting a decorative Easter egg on a card, add an original bunny cutout. The greeting may be placed inside if the card is in booklet form.

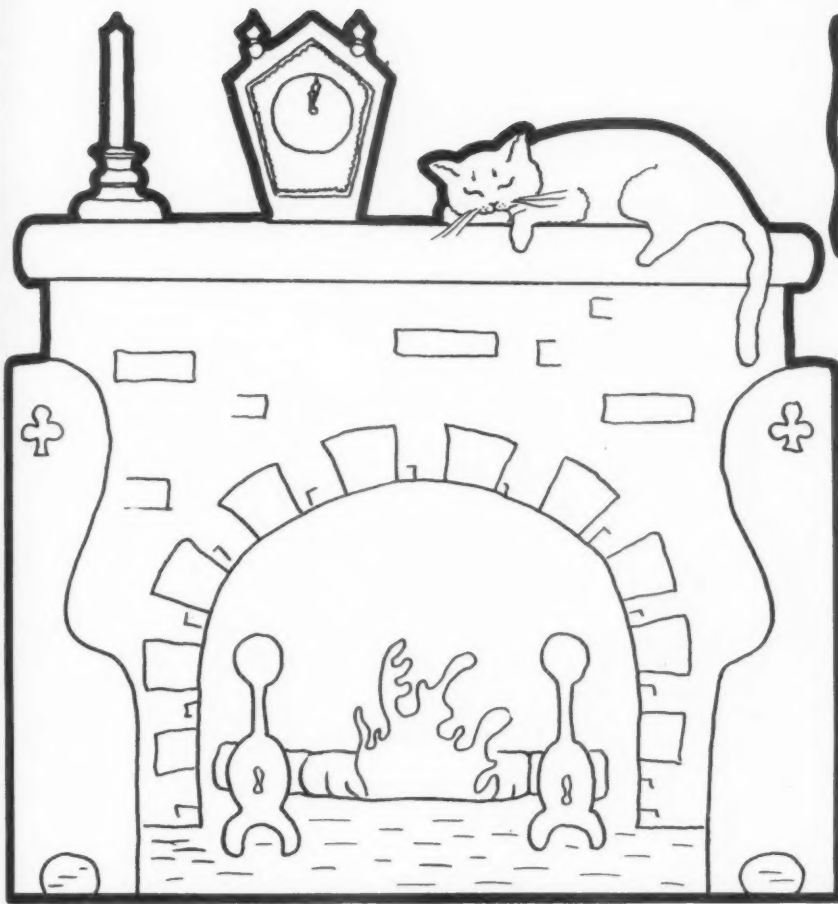


Cut a bird silhouette from a folded card and paint both sides. Enclose a greeting.



## EASTER CARDS

## POSTER STORY



### A MIDNIGHT ADVENTURE

By THELMA MORELAND

One night small Mary Christine slipped from her bed and pattered noiselessly into her little brother's room.

"Wake up, Patrick! 'Tis almost midnight and perhaps we can catch the leprechaun. He will soon pass by the hearth," she said.

"Sure, and we will catch himself and get the pot o' gold," crooned the sleepy little fellow.

The two children pit-patted across the floor into the cottage living room. A bright Irish moon shone through the window, flooding the room with a soft light. The red embers in the fireplace glowed faintly, and on the mantel slept Timothy, the children's Maltese cat.

Suddenly the old walnut clock began to strike and, at the stroke of twelve, a funny little man in green breeches, a red velvet jacket, and silver buckled shoes walked slowly across the hearth. His long white beard swept the floor. In his hand he carried a pot of gold. Sure enough, it was the leprechaun himself, that ancient Irish fairy of legend and story!

"Catch him, Patrick," Mary Christine whispered.

"No, you catch him," said the little boy.

Finally the girl said, "Come, Pat, let us both catch him."

So the children crept silently toward the little old elf. Suddenly an owl awakened in the hawthorn tree outside the window and screeched "Whoo, whoo." And instantly the fairy man vanished.

"Oh, I almost had him," cried the boy.

"Oh, I almost had him, too," cried the girl.

And Timothy opened one green eye, flicked his long tail, and went back to sleep again.



# A UNIT ON FAMOUS TREES FOR INTERMEDIATE AND UPPER GRADES

By HELEN K. EVANS

## I. Objectives

A. To stimulate an interest in trees, not only for their great value in everyday life, but also for their historic and unusual significance.

B. To study the literature of trees.

C. To create a desire within the pupils to learn more concerning trees.

## II. Approach

In talking about the value of trees, various species and their physical attributes, my class became interested in knowing more concerning their history. This led to the following study:

## III. Outline of facts about famous trees

Many are omitted but information concerning all can be found in books mentioned in the bibliography. Here are the outstanding trees:

### A. Oak

1. Washington Oak, Charleston, South Carolina. In 1791 Washington was being entertained by a lady. While in her home he heard her tell her gardener to cut down a certain oak tree that hindered a view from her window. Washington begged her to let the tree stand. To this day the tree bears his name.

2. The Salem Oak, Salem, New Jersey. This tree is between three and four hundred years old. It has long been associated with the "Society of Friends," and today shades 117 feet of ground in the cemetery of the "Friends."

3. The Charter Oak, Hartford, Connecticut. This was a valued landmark of the Indians, and they begged the white men not to cut this tree down. In 1687 Governor Andros demanded the charter of the Hartford Assembly. While someone extinguished the lights, a Captain Wadsworth fled with the charter and hid it in the trunk of the old oak tree. In 1856 a heavy storm broke it down. The bells of the city tolled and bands played funeral dirges over the ruins.

### B. Poplar

1. Liberty Tree, Annapolis, Maryland. This tree is 29 feet, 4 inches in circumference and is 150 feet high. In 1652 a treaty was made beneath it between the Susquehannock Indians and

the colonists. There were many patriotic meetings held in the shade of this now famous tree. In 1824 General Lafayette was entertained beneath it. It is over 600 years old.

### C. Elm

1. The Washington Elm, Cambridge, Massachusetts. Under the branches of this tree, Washington took command of the continental army on July 3, 1775. This tree is very probably a survivor of the primeval forest of that region. At one time it stood 100 feet in height and had branches 90 feet long. In 1872 a large branch fell and it was used to make a pulpit in a chapel near-by.

2. Penn Treaty, north of Philadelphia, Pennsylvania in Shackamaxon on the Delaware. It was 24 feet in circumference, and had one branch 150 feet long. In 1682 William Penn and the Indian chiefs met here and formed a treaty of good will and friendship. In 1810 it was blown down during a storm.

### D. Beech

1. Daniel Boone's "Bar Tree." On this tree was cut "D BOONE cill E D A B A R on tree in the Y E A R 1760." Its trunk is 28½ feet in circumference and if it stood erect it would be 85 feet high. However, it leans at an angle of 30 degrees. It is between 340 and 360 years old. It stands as a living monument and record of the first white man to enter the forest of the Appalachians. The original inscription was legible as late as 1875.

### E. Black Walnut

1. The Black Walnut, Maplewood, New Jersey. Planted in 1743. This tree is in front of the home of the Balls, cousins of George Washington. He often visited them and tied his horse to an iron ring that was growing in the trunk. This tree served another purpose that is very interesting. There were two churches of the same faith in this town and Black Walnut Tree happened to be in the center. All who lived north of the tree went to the Orange church; all south to the Springfield church.

### F. Chestnut

1. The "Old Washington Tree," New Hope, Pennsylvania. Beneath this tree Generals Washington, Knox, Sullivan, Greene, and Stirling discussed plans for the battle of Trenton. In the shade of this old Chestnut, Washington often rested during midday.

### G. Sugar Maple

1. The Old Sugar Maple, Evanston, Illinois. In the Glenview Forest Reserve five miles west of Evanston, Illinois, stands a sugar maple estimated to be 1,000 years old. In 1920 it was christened in honor of Theodore Roosevelt, who was a great naturalist.

## IV. Outline of trees that manufacture

### A. What they manufacture

- |               |            |
|---------------|------------|
| 1. Gums       | 8. Paint   |
| 2. Oils       | 9. Rosin   |
| 3. Perfumes   | 10. Rubber |
| 4. Syrups     | 11. Honey  |
| 5. Tar        | 12. Milk   |
| 6. Pitch      | 13. Cork   |
| 7. Turpentine | 14. Fibers |

B. Trees take carbon dioxide from the air and water and minerals from the earth. From these they manufacture complex tissue.

### C. Perfume trees

- |           |               |
|-----------|---------------|
| 1. Lilac  | 6. Orange     |
| 2. Peach  | 7. Magnolia   |
| 3. Rose   | 8. Sandalwood |
| 4. Cherry | 9. Sassafras  |
| 5. Apple  | 10. Rosemary  |

### D. Gum trees

- |              |                        |
|--------------|------------------------|
| 1. Gum-amber |                        |
| 2. Chicle    |                        |
| 3. Cherry    |                        |
| 4. Plum      |                        |
| 5. Sahel     | } of Arabia and Africa |
| 6. Fatack    |                        |
| 7. Hiebat    |                        |

8. Maple sugar is really a thin gum.

### E. Trees that produce dyes

1. Logwood (black and dark blue)
2. Limawood (soluble redwoods—tropical)
3. Camwood, barwood, sandalwood (insoluble redwoods—tropical)
4. Quercitron bark—(inner bark of oak tree in solution with aluminum forms a bright yellow)
5. Red oak

### F. Trees that give us drugs

(Continued on page 42)



## ILLUSTRATIONS OF FAMOUS TREES



Daniel Boone's "Bar Tree"



The Salem Oak



The Penn Treaty Elm

# MAKING PIONEER LIFE SLIDES

## AN ACTIVITY FOR INTERMEDIATE GRADES

By ANNA WINTER  
4TH GRADE TEACHER  
HAWTHORNE SCHOOL  
UNIVERSITY CITY, MISSOURI

### ORIENTATION

In our study of Pioneer Life of Missouri we wished to develop a broader understanding and appreciation of how the pioneers of Missouri contributed to the development of the community as it is today.

We found the orientation of our subject very important in that it created an initial interest and zest for our work. This was accomplished in various ways, such as through books and pictures, examining work of previous classes, excursions, movies, and slides.

### ACTIVITIES

The children soon found that this pioneer work offered a wealth of stimulating and interesting activity. It not only gave opportunity for research, but offered many opportunities for highly creative, self-directed, and integrated activities.

#### I. Assimilating activities

- A. Built log cabin
- B. Made mold and dipped candles
- C. Made soap
- D. Wove a rug
- E. Made pioneer furniture
- F. Made a mural on wrapping paper
- G. Made Missouri books
- H. Collected pictures and articles
- J. Planned and dramatized a play
- K. Made scenery for the play
- L. Planned costumes for the play

#### II. Culminating activity

At the close of our work, the children decided to make slides to represent graphically their pioneer problems and activities.

Each child, individually or in a group, chose some phase of the work, illustrated it and accompanied it with its story. These stories and slides, interspersed with appropriate songs, poems, and dances, were combined and organized into a final program and presented to our Parent-Teacher Association in a night program.

#### III. Slides for previous problems studied

Location	Flat Boat
Natural Features	Settlement
Rivers	Half-faced camp
First Missourians	Clearing land
The Spanish	Broadax

The French	Sowing grain
Louisiana Purchase	Log rolling
Travel	Cabin
Fording rivers	Fireplace
Raft	Utensils
Borrowing fire	Sugar
Furniture	Spinning wheel
Making lye	Hunting
Baking soap	Shooting match
Grinding corn	School
Hand mill	Church
Water mill	Recreation

Summary: "Roll Wagons Roll"

#### IV. Steps in making slides

##### A. Concepts

1. The child's concept and reaction is what is important.
2. Concepts must be clear in mind.
  - a. Paper cutting
  - b. Modeling in clay
  - c. Contour drawing

##### B. Art Principles

1. Draw most important thing first and draw it large.
2. Perspective
  - a. Near things large
  - b. Far things smaller and smaller
3. Break up space
4. Balance picture
5. Rhythm
6. Color
  - a. Near things light and bright
  - b. Far things darker and duller
  - c. Color contrast—dark to light

##### C. Slides Proper

1. Begin by drawing on usual size paper (18 x 12).
2. Reduce on (12 x 9) paper.
3. Reduce on paper "size of slide."
4. Transfer on frosted slide.
5. Color.
6. Test as you proceed.
7. Cover slide with clear glass slide and bind.

The children first drew their illustrations on paper 18" x 12" because that was the size paper they usually used for ordinary art experiences.

They then reduced the sketches in preparation for the very small drawings for the slide itself. This repetition gave opportunity for any correction and for improvement in the drawings.

The final drawings were on pieces of paper 3¼" x 4", the size of the slides, executed with an ordinary lead

pencil, keeping the pictures about one-third inch from the margin on all four sides.

The children transferred the sketches by placing the etched glass on their drawings and tracing the details, in outline.

The pictures were then colored with crayons or colored pencils. After the coloring, the outlines were retraced with pencil as the more definite the outline, the better the projection will be.

To preserve the sketches, the children placed a clear glass slide over the etched slide and bound the edges together with lantern slide binding tape.

The coloring from the crayon can be washed off with soap and water in case of error or if the slide is to be used for another sketch.

The children also needed some slides to explain their work so they used cellophane slides for typing their stories. These slides were made by inserting a piece of cellophane, the size of the slide, between folded carbon paper and then typing directly on the carbon paper. The typed piece of cellophane was then placed between two clear slides and bound together with lantern slide tape.

#### V. Enlargement of slide, "Roll Wagons Roll"

The last slide represented a train of wagons headed for Missouri. The children decided to enlarge it and make a mural.

They used about ten feet of wrapping paper which was about four feet wide. They divided themselves into committees and made plans as to the size, spacing, and the blending of colors with colored chalk.

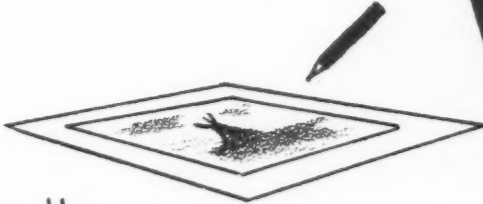
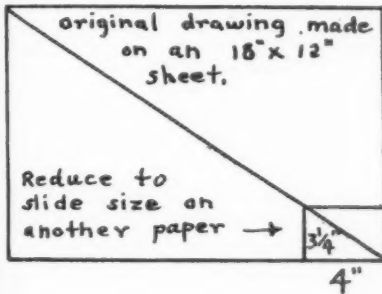
### OUTCOMES

These slides, as a culminating activity, were an outgrowth and a complete review of our entire pioneer study. They were not just copy work and idle drawings. Their art work was vital, creative self-expression and represented, not only the research, including mental and physical activities of our pioneer work, but the emotions, the feelings, the aspirations and experiences of these boys and girls.

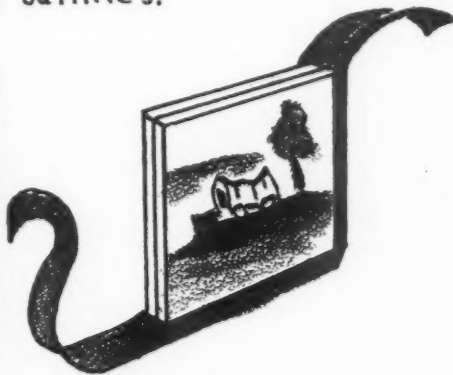
## PIONEER SLIDES

On this and the opposite pages are directions for making glass slides for projection. We should like to suggest that, if it is impossible to make the slides on glass, a very excellent substitute can be found in the following.

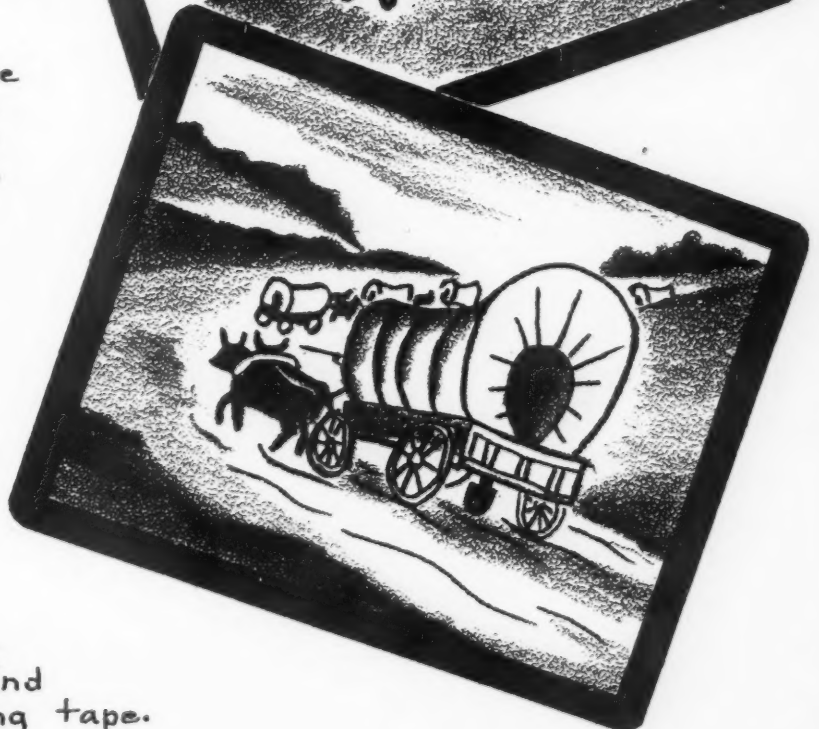
Make the slides the size of the class movie box. Then mount them on cardboard, bind the edges to preserve them, make a slot of the necessary size in the top of the movie box, and let the children display their slides as they discuss the illustrations. In this way the movie box will not be harmed (it can still be used for the usual roll type movies) and the slides may serve both for classroom demonstrations and talks and for poster decorations.



Place the etched glass on top of the reduced sketch, and trace directly on the slide with a pencil. Color with crayon. Strengthen the pencil outlines.



Place a clear glass over the etched slide and bind with lantern slide binding tape.



# The Little Basket

A Folk Song of Mexican Children

Translation and Melody  
by J. A. Rickard

Accompaniment  
by Louise Goode



One bright day my dear grandfather handed me a little basket ;  
But when I peeped in it further, there I saw a lovely picture

I was filled with joy and pleasure, for I saw fresh pears within it.  
Of a face so dear and pretty; 'twas the face of my grandmother.



# TEACHING MUSIC IN THE GRADES

## MOTOR LEARNING IN THE MUSIC CLASS

Primary, Low Intermediate Level

By LOUISE B. W. WOEPPEL  
SUPERVISOR OF MUSIC  
RALSTON, NEBRASKA

As indicated last month, all people do not respond equally to sense stimuli. Some persons are aural minded; some are visual minded. A large group, frequently those who manifest little skill in music theory, are motor minded.

Motor response to music is as old as the human race. Of all the components of music, rhythm developed first among primitive peoples. Since rhythmic response to music is inherent in all children, one should utilize it whenever possible to develop musical ability. Let us consider some of the procedures that include motor response.

Tapping the rhythm of an instrumental piece is an excellent means of developing a sense of rhythm. Choose a simple, slow march, such as might be used for a physical education drill. To avoid undue noise, suggest that the group tap with one finger on the desk tops. As you demonstrate the time heard say, "Music like this makes one feel like stepping to it. It is called a march. Would you like to march with two fingers on your desks?"

When the class can tap time with their fingers, you might continue, "If we were to count this time, we would say, 'One, two, three, four,' and then repeat it. Suppose you count as I step." Demonstrate a few measures, then ask for volunteers, who march **WITHOUT** music, until they get the rhythm. (At this time it is well to select children who have shown a pronounced sense of rhythm. A child who makes mistakes in a demonstration loses his self-confidence and confuses others.) Next a group march **WITH** music, as the others count the rhythm softly. On later days, encourage other children to "march to the music, a step to each note."

When the class can keep time to a slow march, introduce one in more rapid tempo. In this case, the children should tap out only the accented beat, which is count ONE. Again, demonstrate how to mark the rhythm. "Tap your desk every time I say, 'One,' then rest while I say, 'Two, three, four.' This music is

so fast that we shall not try to tap every beat." It is better to discourage any child who begins to keep "quick time." Your children become confused and nervous if asked to tap to a rapid tempo.

When the group have mastered the idea of tapping the accented beat, you might say, "Today we shall try to mark time to show both the count of 'one' and the other counts. I shall clap my hands together on the count of 'one,' then tap out counts 'two, three, four' on my desk with one hand. Let us try it first without music." When the class get the idea, try to follow the record or piano. (For the first time or two, the number should be played slower than usual.)

When the group can recognize and tap out the common march rhythms (two-four, four-four, and six-eight) introduce the three-eight and three-four rhythm patterns. The latter may be termed "swinging and swaying rhythm" or "dance rhythm," depending upon the community attitudes. The first number used should be slow and pronounced, probably a waltz rhythm. Ask the class to make a rainbow in the air, using the whole arm. This should be done slowly, so that the three counts are used for one arc. Later, show the class how to indicate counts TWO and THREE. "I shall make a rainbow in the air while I say, 'One,' then I shall make two smaller ones on the counts of 'Two' and 'Three.'" Demonstrate as indicated here:



When the process is understood, the group keeps time with the music.

The basic movements given above may be adapted to the phrases in a primary observation song. For example, draw a rainbow above one phrase, then ask the group to locate another phrase which should be marked similarly. If possible, one of the children should be allowed to mark the phrases located.

To identify the different phrases, the class should be asked to make (in the air) their idea of a good mark for each phrase. From the samples given, select the ones to be marked on the board. Samples of phrases are given below:

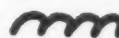
1 and 3



2 (begins like 1)



4 (entirely different)



In the third and fourth grades, the children might draw phrase patterns on the blackboard to indicate the identical, similar, and unique phrases in a new sight-reading song.

In both ear- and voice-training drills, use motor response to aid the eye and ear. When a child cannot repeat a short phrase correctly, say, "Show me in the air how the tune goes." If a child can correctly indicate whether the tune goes UP, DOWN, or both, it is his vocal mechanism and not his hearing that is at fault. Future vocal drill can be planned accordingly.

In the third and fourth grades, eye and motor response may be used to supplement ear-training phrases. When the children have repeated a figure incorrectly, you may say, "Who can go to the board and draw the phrase you sang? The class may sing as ——— draws." When that is done, continue, "Now I shall repeat the figure I sang. Follow the figure on the board to see if both are alike." (They will not be.) "Now who can go to the board and draw what I sang?" In the example below, A indicates the phrase as the children thought it; B is the phrase sung by the teacher. In conclusion, ask, "Do these phrases begin the same? Do they end the same?"



(Continued on page 42)

# BIRDS CHILDREN SEE

## A SPRING NATURE UNIT FOR THE PRIMARY GRADES

Since children are usually interested in the birds which they see about the school grounds and since most educators believe that a love of nature should be encouraged, a bird unit is generally included in most courses of study.

If the class has had a unit on winter birds, they may be interested in a study of those which have recently come back from a winter in warmer lands. Teachers should by all means stimulate the children's interest in birds at the spring season, if they have had no previous study along this line. Of course, the children must initiate the unit—even if it be undertaken in the kindergarten; but the teacher can do much to direct the attention of her charges to this nature activity.

### WHAT BIRDS TO STUDY

When the children begin to notice that there are more birds about the school than was the case during the winter months, the teacher should post pictures of common birds which return in the spring. Among these are robins, bluebirds, redwing blackbirds, meadowlarks, purple finches, grackles, cowbirds, kingfishers, etc.

Perhaps, the children will want to divide the unit into two parts and study spring birds and birds which are common pets (such as the canary and the parrot). This should only be attempted if several of the children are familiar with these latter birds. However, if such a division is made, it will serve as an excellent introduction to a later study of pets.

### WHAT TO OBSERVE ABOUT THE BIRDS

I. The general shape of each bird should be studied.

- A. What color does it have?
- B. What is the shape of its wings?
- C. What is the shape of its tail?
- D. What is the shape of its beak?

1. Under this heading, the teacher might point out that the shape of the beak depends upon the use to which it may be put.

a. Some beaks are used for getting insects and worms from the ground—the robin.

b. Some are used for getting into tree branches and trunks—the

woodpecker.

c. Some are used for opening seeds.

d. Some are used for tearing things.

E. What is the shape of its feet?

1. If it seems advisable, the teacher might compare the feet of the ordinary spring birds with those of such birds as the duck.

II. The difference between the mother bird and the father bird should be noted.

III. What kind of nest does it build?

IV. How many eggs will there be in the nest?

A. What color are they?

B. How big are they?

C. Who stays on the nest until the baby birds are hatched?

D. What does the father bird do?

V. What do these birds eat?

VI. Do these birds sing?

VII. What do these birds do for us?

A. They sing sweetly.

B. They eat harmful insects.

C. They help sow seeds.

### ACTIVITIES

Even the children in the kindergarten can keep a bird diary which will become a part of the classroom library. The children note some bird fact or facts each day. They relate these to the teacher who makes sentence stories for the blackboard. Later older children can copy these beneath pictures which they have drawn to illustrate the sentences. In the kindergarten the teacher may type or use manuscript lettering beneath the children's pictures.

With older children, the teacher may be anxious that they learn the various parts of the bird. As an exercise in this learning process, the children may make freehand sketches of their favorite bird, color it appropriately and point out the physical features such as tail, feet, beak, etc.

### CORRELATIONS

**Language:** In addition to the language activities already mentioned, the children will increase their vocabulary by learning such words as beak, tail, feathers, nest, eggs, etc. Frequent use will enable the children to learn to spell these words, although this

activity will not be used in the kindergarten. The writing of captions for pictures which the teacher posts on the bulletin board.

**Social Studies:** The children will want to compare the food, care of babies, etc., which they observe in bird life with that of their own homes. Do birds eat the same food as we do? How does the mother bird care for her babies? How does the father bird care for his family?

**Health and Safety:** The children should note the measures which the birds take for their own safety. Why do you think the mother bird's coloring is not as brilliant as that of the father bird? Where do birds usually build their nests? Why do you think this is so?

**Number Work:** Counting the number of birds seen, the number of eggs in a nest, etc., are all good exercises for the primary grades. The teacher might work this material into seatwork studies (see page 38 for information on how this may be done).

**Art:** The making of plaques (see page 27) is an excellent art project. Making covers for notebooks is also good. If the children include chicks in their study, these may be used in the making of simple Easter cards. Classroom decorations featuring birds may be made.

### BIBLIOGRAPHY

Eifert: *Birds in Your Back Yard* (Illinois State Museum, Popular Science Series No. II, 1941, Springfield, Illinois). Recommended as a teacher's reference guide.

Flack: *Restless Robin* (Houghton Mifflin, 1937, Boston)

Friskey: *Corporal Crow* (McKay, 1944, Philadelphia)

Weisgard: *Whose Little Bird Am I?* (Crowell, 1944, New York)

### MUSIC

"The Boy and the Lark," *The Music Hour* (Silver Burdett, Chicago)

"Robin Red-Breast," *The Little Singers' Song Book*, Weichard (Birchard, Boston)

"The Pet Bird," *The Music Hour in the Kindergarten and First Grade* (Silver Burdett, Chicago)

# FLYING BIRD PLAQUES

By ELMA WALTNER

Arrange the bird  
plaques on a wall  
in groups of three  
or five.

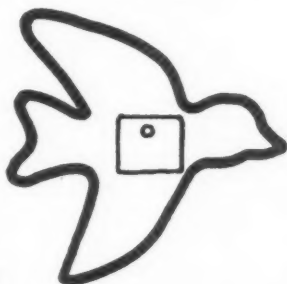
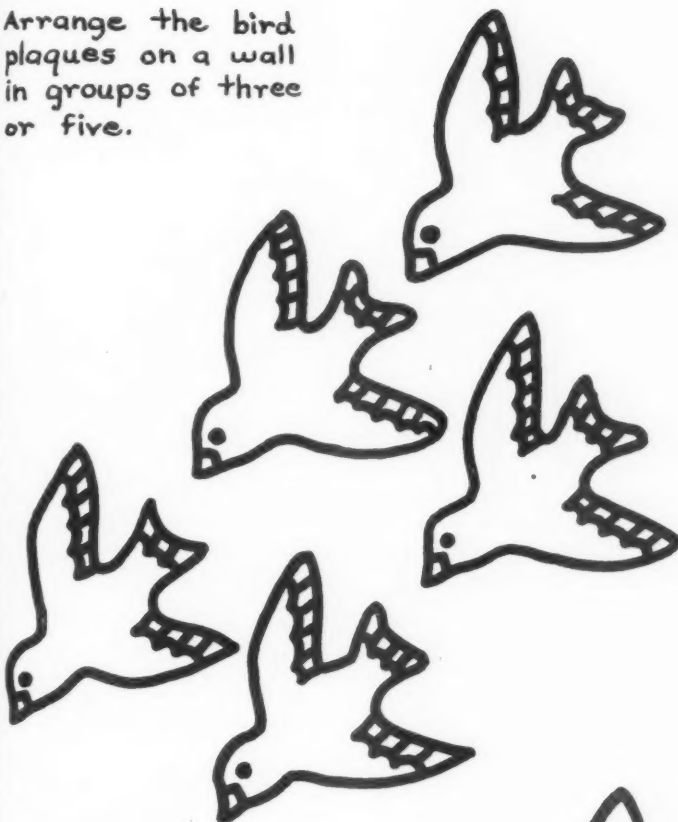
Bird plaques make an interesting wall decoration, either for the classroom or for the children to take home for their own rooms.

Because they are mounted on several thicknesses of cardboard, these flying birds stand out from the wall, casting a slight shadow around themselves which gives a very pleasing three-dimensional effect.

Groups of three or five birds on a wall, colored alike or differently, make a nice group.

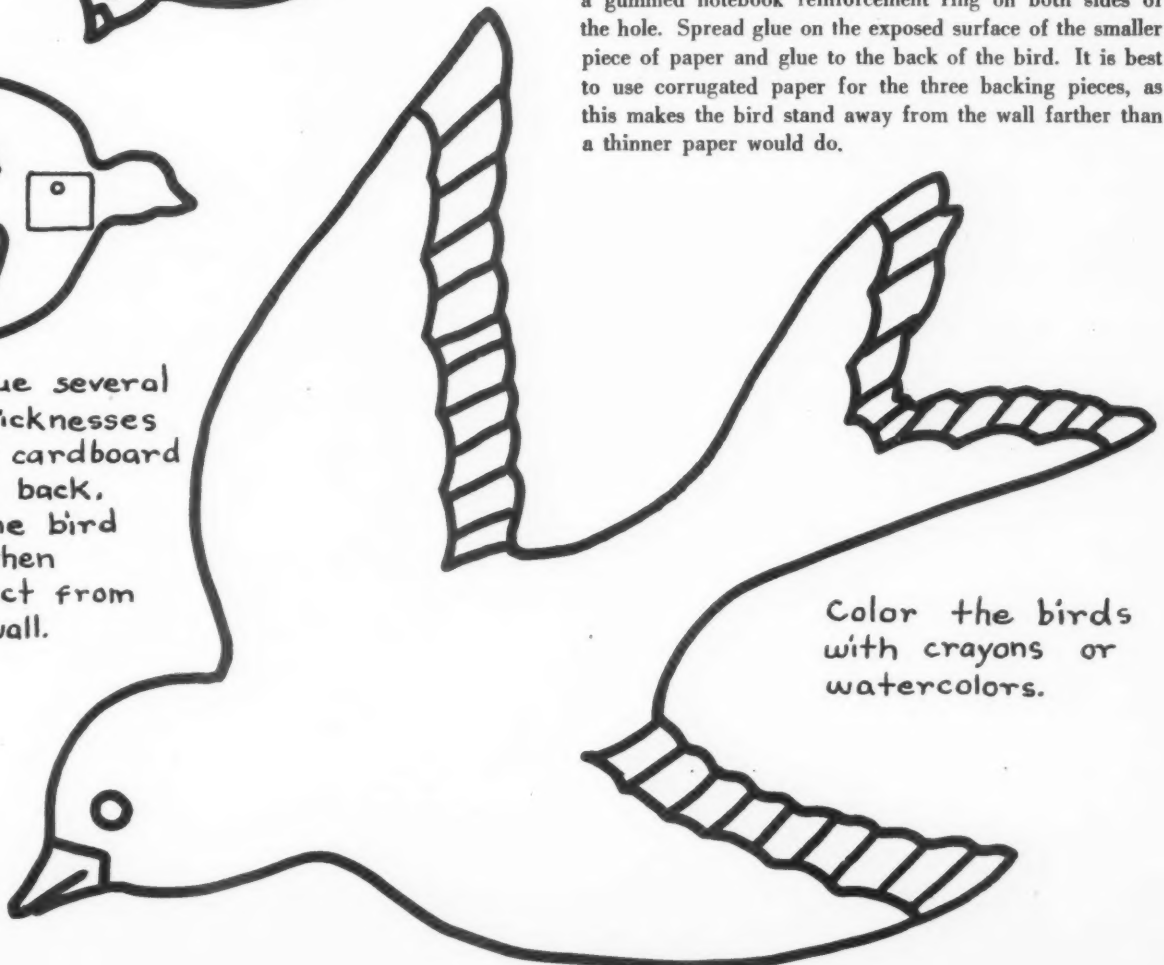
The children may use the bird shown here as their pattern, or they may sketch an original bird for that purpose. Using the pattern, trace the birds directly onto heavy white cardboard. If this is not available, trace the birds onto white paper, color them, and then glue to cardboard, drying under a weight.

Cut three pieces of cardboard, two square and the same size, the third oblong so that it is about half an inch longer than the other two. Glue the three pieces together, holding the bottom edges even. The longer piece of paper should be on the outside. Punch a hole through this longer paper, where it sticks up above the other two. Glue a gummed notebook reinforcement ring on both sides of the hole. Spread glue on the exposed surface of the smaller piece of paper and glue to the back of the bird. It is best to use corrugated paper for the three backing pieces, as this makes the bird stand away from the wall farther than a thinner paper would do.



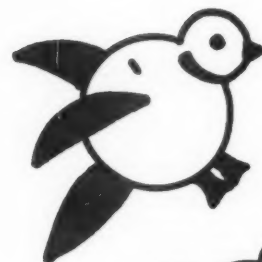
Glue several  
thicknesses  
of cardboard  
to back.  
The bird  
will then  
project from  
the wall.

Color the birds  
with crayons or  
watercolors.

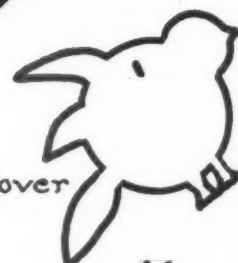




Front Cover

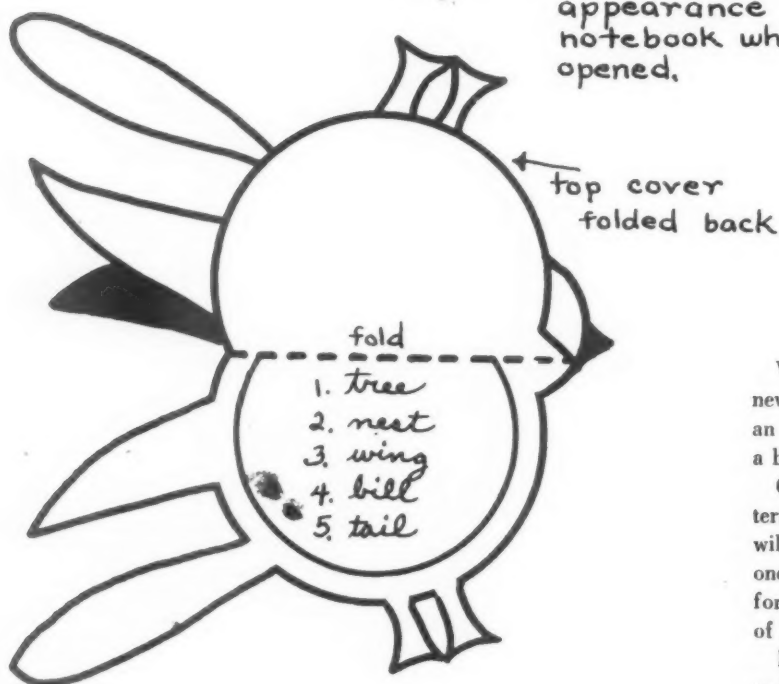


Back Cover

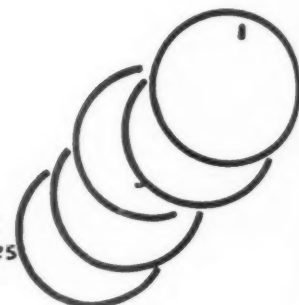


Paper Fastener

The diagram below shows the appearance of the notebook when opened.



Blank Pages



By RUTH K. IMHOF

While studying birds the children will learn many new words. In the first, second, and third grades an interest in spelling may be increased by making a bird spelling book.

On this page we have designed a possible pattern for an actual-size spelling book. Each pupil will make two of the shapes. One for the back and one for the front of the spelling book. The paper for the inside of the book is cut in circles the size of the body of the bird.

Each child may decorate the bird as he sees fit and may use the color of paper which is available. Since the booklet is small, no paper will be wasted.

The covers and inside papers may be fastened with a single metal staple or with a paper fastener.

## MY BIRD SPELLING BOOK



# ACTIVITIES IN THE KINDERGARTEN

## WHAT TO DO WHEN ONE OF THE CLASS IS IN THE HOSPITAL

By YVONNE ALTMANN  
KINDERGARTEN DIRECTOR  
OSHKOSH, WISCONSIN

### AUTHOR'S NOTE

*This department belongs to you who teach young children. It is your department. You can make it whatever you wish. If you have any problems concerning your kindergarten classes, write to the author in care of Junior Arts and Activities and she will answer them either on this page or through personal letter.*

*If you like this feature, let us hear from you. No problem is too small or insignificant for this department. We especially welcome the beginning teacher who wants to be started right on her career as a teacher of small children. If you would rather your name or state did not appear in print with your question, just say so and we shall omit them.*

### MOTIVATION

The motivation in our class grew out of a child being sick in the hospital. Everyone felt sorry for Russell. What could we do to make him happy? We could make something for him. It was suggested to make a book. That idea suited everyone.

### OBJECTIVES

#### A. General—to help the children

1. To develop fuller experiences in living.
2. To develop social consciousness. To develop their interests in other people.
3. To develop a deeper appreciation for the hospital.
4. To develop a better understanding that their comfort and well-being depend upon the work of many people at the hospital.

#### 5. To grow naturally.

#### 6. To work happily with one another.

#### 7. To express themselves fearlessly in their creations.

#### 8. To realize how the community provides for their health.

#### 9. To acquire the right habits of conduct toward the people in the hospital.

#### B. Specific—to help each child

#### 1. To contribute to the book that the class planned to make.

#### 2. To learn about the hospital.

#### 3. To find out any information he wanted to know about the hospital.

#### 4. To learn how the workers in the hospital help him to live a happier life.

#### 5. To understand the need of making a book for the sick child.

#### 6. To want to contribute to the book for the sick child.

### DEVELOPMENT OF THE PROJECT ON HOSPITAL

During conversation period the children discussed good health habits and how to keep themselves well. The common cold was the main topic. Then it was brought out that if one becomes very ill he must be taken to the hospital. Children talked about their experiences in the hospital. Some of them had had their tonsils out during the summer. They discussed the duties of the workers in the hospital. Many of the questions they asked were answered by other children or by the teacher. The teacher visited Russell beforehand so she could tell the children about his room, his condition, etc.

During free activity the book was made. Each child was given a sheet of manila paper, 9" x 12", except Janice who wanted to make the cover. She chose 12" x 18" red construction paper. This was folded to make the cover. On it she pasted a free-hand cut-out yellow star, blue strip for the sky and, with crayon, colored flowers and grass at the bottom of the picture. It was her idea of what she thought would be a pretty cover that would please Russell.

The children worked very hard on their pictures. When they had finished coloring them, the stories they told about the pictures were lettered at the right-hand corners along with their names.

The book was fastened together with brass fasteners. Extra sheets were placed in back for Russell to draw pictures. Two sheets were placed in front. On the first sheet was written "To Russell Ogden from the Morning Kindergarten Children." The second sheet contained a letter from the class.

The book was wrapped in white tissue paper and sealed with American flags. It was a pretty yet boyish package.

Now, the problem of how to deliver the book was discussed. The children wanted to go to the hospital but this was impossible. (If you are within walking distance take the class to the hospital. Probably you will not be al-

lowed to take the children into the building, but you can talk about it from the outside pointing out the rooms that the children want to see. Many children have a fear of the hospital, nurses, and doctors. This should help eliminate that fear. You might be fortunate enough to have a doctor and nurse in their uniforms step outside and talk to the children or they might invite you into the lobby or office.) The teacher delivered the book and related to the children what he said.

If there is just one teacher in your kindergarten I am sure your principal will co-operate with you and allow you to choose an older child to accompany you on the trip so that he or she may ask the hospital about allowing you to take two or three children with you. They may, if the sickness the child has is not contagious and if the child is well enough to see visitors.

Russell was so pleased when he received the book. Before that time he hardly talked but now he wanted to know all about each picture. "Take the paper out of the book. I want to draw it out of the book," said Russell, smiling at the teacher.

The project led the children to play doctor and nurse almost daily for some time. This dramatization also helped to overcome the fear of the hospital and its workers.

### OUTCOMES

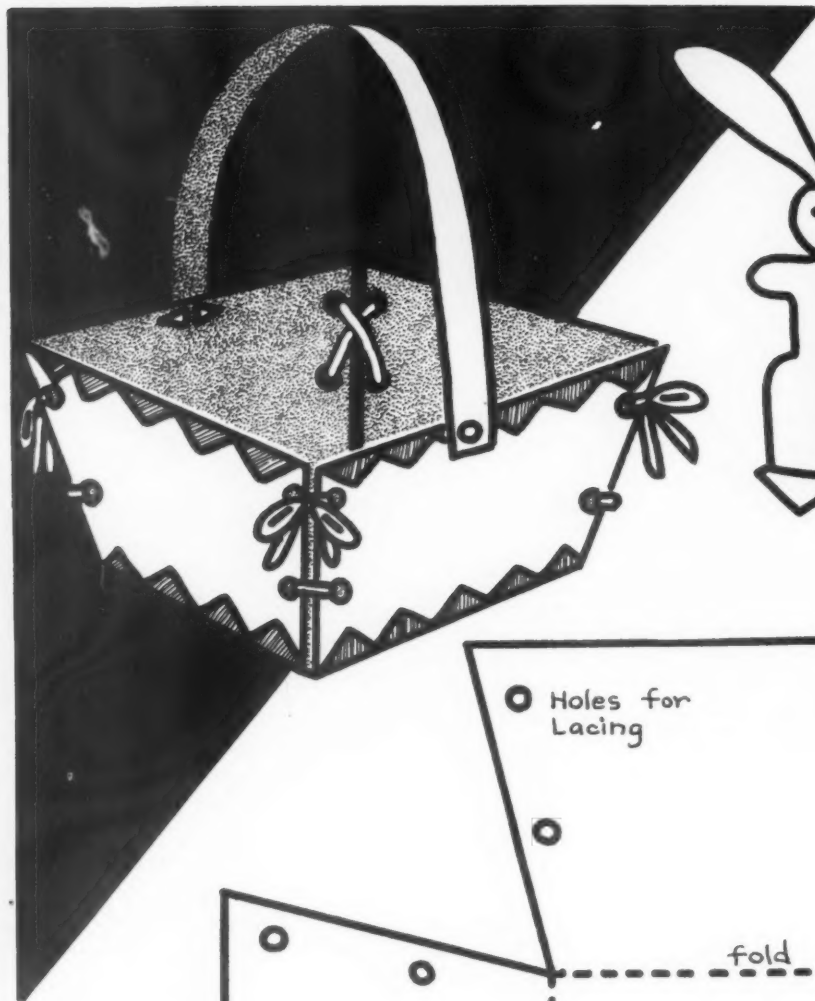
#### A. Skills—children became more adept in:

1. Thinking and discussing the project.
2. Increasing their vocabulary.
3. Speaking before the group.
4. Health rules.
5. Handling of crayon and freehand cutting as art mediums.
6. Making a book.
7. Their imagination through dramatic play.
8. Counting.

#### B. Knowledge—children added to their fund of information about:

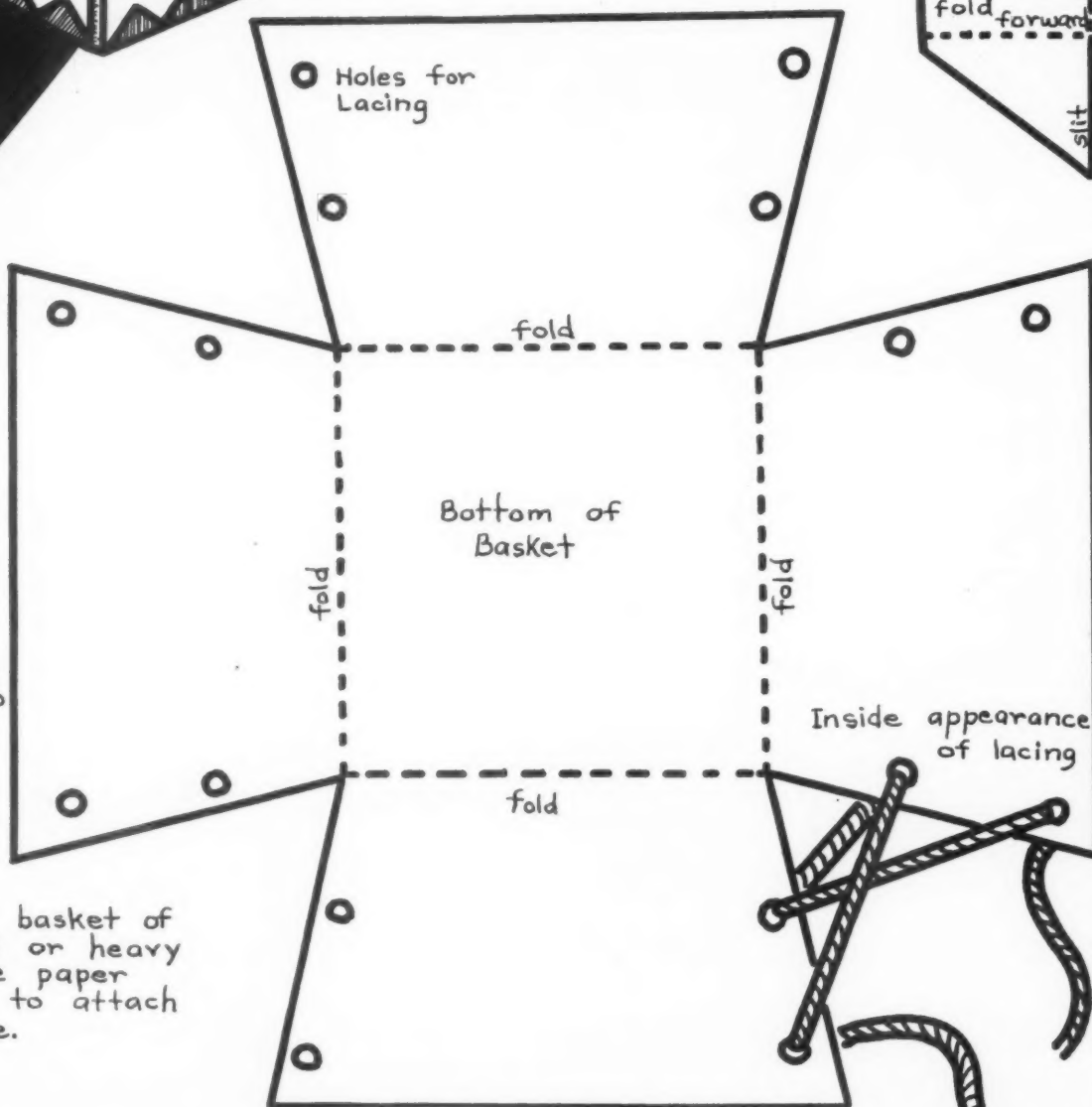
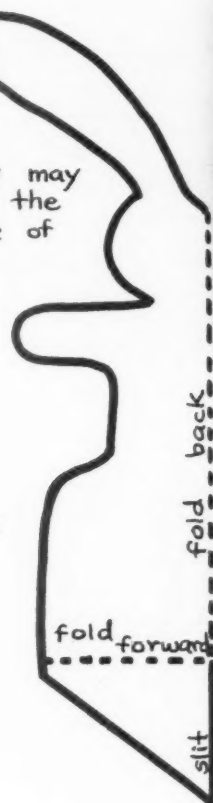
1. The hospital.

(Continued on page 44)



A stand-up Easter Bunny may be glued to the inside base of the basket.

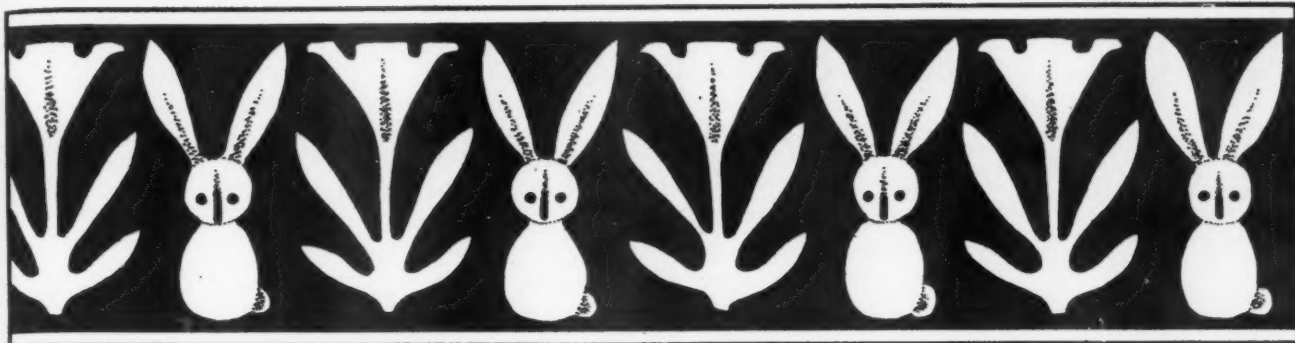
Glue underside of these flaps.



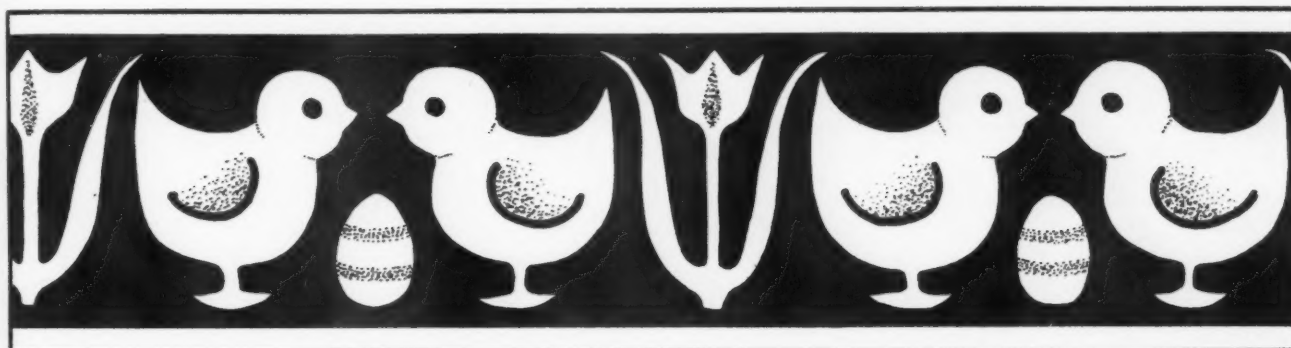
Lace cords or ribbons through holes at each corner and tie into bows.

Construct basket of cardboard or heavy paper. Use paper fasteners to attach the handle.

## EASTER BASKET



Bunny and Lily Border



Chicken, Egg, and Tulip Design



The blackboard patterns may be stencil cutouts as shown at left, or silhouette figures as shown below.



Everyone in the class may take part in making these colorful blackboard decorations.

First various committees of children work on original designs. These are drawn on whatever type of paper is usual for first drawings. Then they are approved by the class and enlarged on wrapping paper or newspaper.

Two procedures are now open to the class. The sketches may be cut out to form solid figures or they may be cut in stencil fashion.

Groups of children work together to place the patterns on the proper places on the blackboard and either draw around them or fill in with colored chalks. In the former instance, once the outline has been made, the children color them with chalks as they wish.

## EASTER CLASSROOM DECORATIONS

# CALL OF THE WEST

## A UNIT ON PIONEER DAYS

FOR INTERMEDIATE AND UPPER GRADES

### MOTIVATION

If the teacher is following a regular course of study which includes the era of expansion in American history, she has an ample motive for stimulating her pupils to a desire to undertake a unit of this type. The children may have seen recent movies which have touched upon this period of history. They may have learned something about the geography of the United States and in so doing developed an interest in the manner in which the western part of the country was settled.

### TEACHER'S OBJECTIVES

1. To provide the pupils with opportunities to learn and appreciate the things connected with the expansion of the United States.
2. To give meaning to a study of history and geography of the United States.
3. To instill into the pupils an appreciation for the virtues of the pioneers.
4. To teach the heritage of co-operation which the pioneers have left to us.
5. To teach, through presentation and activities, the habits of good citizenship which are embodied in the lives of the pioneers.

### PUPIL'S OBJECTIVES

1. To learn about the pioneers.
2. To carry out many activities.
3. To read stories about pioneer life.
4. To learn about some of the famous characters of the expansion period.
5. Perhaps to collect data from which a desired assembly or P.T.A. program may be worked out.

### ORGANIZATION

When it has been decided to study about pioneer life, two courses are open to the class as far as subject matter is concerned. They may study the entire westward movement or they may confine themselves to one or two phases of it. Below we have listed approximately those phases which are important.

1. The push inland from the Atlantic seaboard to the Appalachian Mountains.
2. Into Kentucky and the Northwest Territory via the Wilderness Road, Cumberland Gap, and the Ohio River.
3. The push to the Mississippi.

4. On to Oregon (the Oregon Trail).
5. Texas, the Southwest (Santa Fe Trail).
6. Gold in California.
7. Settling the Great Plains.

Since a discussion of possible activities to be carried out during the course of the unit will probably be important before the class has proceeded very far, it might be well to outline a few possibilities here.

If the class is to study just one phase of the expansion movement, they might think of themselves as a pioneer wagon-train party and keep a diary of possible events as they move westward. Once their goal has been reached, they might outline the various activities connected with building a home under the pioneer conditions.

If all the expansion movement is to be studied, the class might divide itself into groups, each one proceeding as outlined above. Frequent readings and exchange of information will keep the entire class well informed.

As to creative activities, perhaps a final program is to be important enough so that making scenery, costumes, and properties, in addition to writing the play and finding suitable music, can occupy the attention of the class as the principal object. Another activity is the making of a floor project (or projects) showing the westward movement. In the intermediate grades, dramatic play throughout the unit will no doubt interest the children. The upper grades may make sizable replicas of covered wagons, flatboats, log cabins and sod houses, and other characteristic appurtenances of this period.

In certain sections of the country it may be possible to visit local museums where relics of the pioneers are on display. There are some members of many communities who took part in the expansion movement and may be able to give the children much interesting material. In case some of these individuals cannot come to school, older children might interview them and make notes to be reported later to the class. While this activity may not be suitable for younger children, those of the upper grades will find it most helpful.

Then will come the division of the class into committees, each charged with a certain portion of the research work and of the activities.

The teacher's presentation of the subject matter should follow closely the line of achievement set up by the pupils.

### DEVELOPMENT

#### I. Map study

Study maps showing the original 13 states, the Northwest Territory (Ohio, Indiana, Illinois, Michigan, and Wisconsin) as well as the avenues of approach.

##### A. Ohio River

##### B. Cumberland Gap

1. Also known as Wilderness Road

2. Also known as Boone's Road

Then study Louisiana Purchase. Define territories thereby acquired. Note means of arriving at these territories.

##### C. Mississippi River

##### D. Oregon Trail

Note position of California and discuss possible means of getting there.

##### E. Overland

##### F. Around South America

##### G. Across the Isthmus of Panama

Note positions of Texas and the southwestern part of our country. Discuss methods of getting there.

#### II. Stimulus for migration

- A. Best lands in the east already occupied.

- B. Cost of acquiring land too high.

- C. More opportunities to make fame and fortune in the west.

- D. People arriving from Europe in greater numbers.

1. This is particularly significant in later years.

- E. Religious intolerance (in the case of the Mormons)

- F. Desire to "get rich quick"

1. Fur trappers and traders

2. Cattle men

3. Miners

#### III. Factors which aided expansion

- A. Louisiana purchase

- B. Discovery of gold (and other metals) in the west

- C. Homestead laws

1. Persons who lived on the land could have it very cheaply.

#### IV. Roads to the west

- A. Wilderness Road



1. This was important when Washington was president.
2. People mostly farmers
3. Although trappers and traders were ahead of the farmers, they did not settle permanently upon the land but moved ever westward in search of fur-bearing animals.
4. How people traveled
  - a. On foot
  - b. On horseback
  - c. In Conestoga wagons
  - d. On flatboats down the Ohio and other rivers
5. Where the people settled
  - a. Along the Ohio
  - b. In western Kentucky, Tennessee, etc.
  - c. Later people went north on the Mississippi to Wisconsin and Minnesota.
  - d. North from the Ohio River through to Michigan
- B. Oregon Trail
  1. Started in Missouri
  2. Followed the trail (in part) established by Lewis and Clark
  3. People also interested in farming the rich lands of the Oregon Territory.
  4. How people traveled
    - a. Mostly in covered wagons sometimes called "prairie schooners"
- C. Overland trail to California
  1. Started in Missouri or Iowa
  2. Went across the plains
  3. People interested in mining
  4. Traveled in covered wagons
- V. Final settlements
  - A. In the prairie states
  - B. In Oklahoma
- VI. Life of the pioneers
  - A. Equipment—things they took to their new homes
    1. Tools
      - a. Axes
      - b. Farming tools
      - c. Mining tools
    2. Guns and ammunition
    3. Food
      - a. Flour or other meal
      - b. Bacon
      - c. Coffee
      - d. Beans
  4. Whatever clothing and furniture their wagon would carry
    - a. Spinning wheel (in the earlier periods)
    - b. Candlemaking equipment
    - c. Most of the furniture was made from material at hand at the end of the journey
  5. Seed—most important in the case of those who planned to farm the land they settled.
- B. Life on the journey

1. Danger of Indian attacks
  - a. Large groups of wagons a partial protection
  - b. At night the wagons formed a circle.
2. Streams to be crossed
  - a. There were no bridges
3. Weather dangers
4. There was some gaiety
  - a. Sang songs
  - b. Told stories
5. Hunting parties for food
- C. Troubles on arrival
  1. Still danger from Indians
  2. Uncertainty of crops or of success in mining
  3. Building homes

#### VII. Famous leaders in the westward movement

- A. Daniel Boone
- B. Lewis and Clark
- C. Sacajawea (see October 1944 issue, *Junior Arts and Activities*)
- D. John Jacob Astor
- E. John McLoughlin, (see bibliography, *Young Mac of Fort Vancouver*)
- F. John C. Fremont, the "Pathfinder"
- G. Kit Carson
- H. Zebulon Pike

#### CORRELATIONS

**History:** Depending upon the age of the pupils, various phases of the history of the United States might be discussed during the progress of this unit. For example, the details of the Louisiana Purchase correlate with the expedition of Lewis and Clark and the subsequent settlement of the Louisiana Territory. The war with Mexico is important in the settlement of California. Other examples may be cited.

**Geography:** A discussion of the difficulties of travel will correlate with a map study in which the rivers, mountains, plains and deserts of the United States should be considered. The forts along the Oregon Trail, as an example, will show the most convenient locations for towns and the class can learn that modern cities have grown near the old forts.

**Language:** The making of notebooks is important during this unit. Various pupils may write stories about the various periods of the western movement. They may also write brief stories or poems about some of the leaders. If an assembly program or play is to be written, the script should be entirely the original work of the pupils and constitutes an excellent language project. Oral reports of individual research, class discussions, and round-table talks are good oral language experiences.

**Arithmetic:** Distances traveled can

be the source of many valuable and meaningful problems as can a consideration of the growth of population in such places, for example, as San Francisco.

**Social Studies:** What were some of the reasons which prompted people to move west? Compare living in pioneer days with that of modern times. What changes did the coming of the railroad, the telegraph, etc., make in the pioneer communities? What was the difference between the pioneers who settled east of the Mississippi and those who traveled to California? Why was the Indian problem so difficult?

**Music:** The pioneers had many songs which they sang as they traveled across the country. Among these was "Oh, Susanna." The class might try to find others and use them in the program they are devising. Square dancing was a feature of pioneer life, also. If dancing in the program is impracticable, perhaps some of the music of these dances may be incorporated.

**Art:** Making scenery and costumes for the program is a good art project. Furnishing a pioneer home might be appropriate (see the rug project, page 37). Notice the slides on page 23; these are very creative art expressions which will give pleasure long after the unit has been completed. A large mural (using cut paper or tempera paints) might be designed by the class. Of course, everyone will want to have attractive covers for their notebooks. Classroom decorations—covered wagons, campfires, and the like—will make the room most attractive during the unit.

#### BIBLIOGRAPHY

- Carr: *Children of the Covered Wagon* (Crowell, 1934, New York)
- *Young Mac of Fort Vancouver*. (Crowell, 1940, New York)
- Fee: *Winning the West* (Unit Study Book No. 504, American Education Press, 1940, Columbus, Ohio)
- Flower: *A Child's History of California* (Caxton, 1940, Caldwell, Idaho)
- Grey: *Rolling Wheels* (Little, Brown, 1937, New York)
- Matthews: *Over the Blue Wall* (University of North Carolina Press, 1937, Chapel Hill)
- Meadowcraft: *By Wagon and Flatboat* (Crowell, 1938, New York)
- Tousey: *Val Rides the Oregon Trail* (Doubleday, 1939, New York)



# RUG MAKING

By RUTH KING DUERKSEN

A small board plus three finishing nails equal the loom on which to make a rug reminiscent of those our pioneer grandmothers had. A ball of cord plus rag scraps equal the materials. The following is the suggested procedure and the finished rug may be used at home or in the pioneer corner of the classroom. Each pupil may make a rug or all may work on one large one.

A discarded board approximately 24" x 5" will be the foundation for the loom. If a board this size cannot be found, a shorter one may be used. The three nails, driven firmly into the board, see Fig. (1), complete the loom. It is good to cut or file the heads of the nails but this is not necessary.

Unwind half of the cord and rewrap it on a large empty spool. This will give two balls of string. Take the two ends and knot them firmly together. Slip this knot over the outside of the nail that stands alone at the end of the board. Take each string and stretch it tightly up to the nails at the other end. Wrap a string around each nail often enough so that it will not slip. This completes the threading of the loom, Fig. (1).

To prepare the rags, cut them in small pieces,  $\frac{3}{4}$ " x 5" (if the rags are of heavy material) or 1" to 1 $\frac{1}{2}$ " x 5" (for lightweight rags). All cotton or all wool rags may be used, but the two materials should not be mixed in one rug.

To make the rug, the rags should be looped over the double string, Fig. (2), beginning at the single nail. After each rag has been looped onto the string it should be pushed firmly toward the single nail so that a continuous line will be formed. When the loom is filled (from the single nail three-fourths of the way to the pair of nails) loosen the strings and put the last rag just outside the single nail. Rewind the two strings around their respective nails at the other end of the board and continue looping on the rags, Fig. (3).

When the length of rags is about three or four yards long, start sewing the rug together. Use heavy No. 8 thread and sew it on the bottom side.

For a round rug, sew as shown in Fig. (4); for an oval rug, see Fig. (5). Do not pull the strand of rags too tightly when sewing, if a curling of the rug is to be prevented. Keep watching so that you may be sure that the rug will lie flat on the floor.

After the rug is all sewed together, turn it right side up and trim off any extra long tails with a scissors.

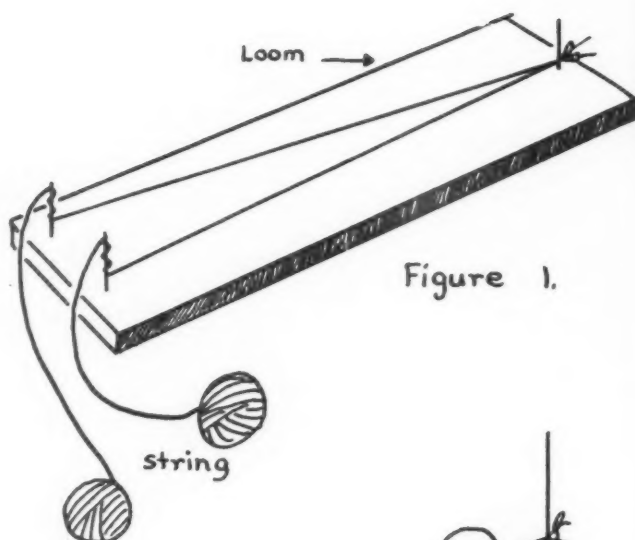


Figure 1.

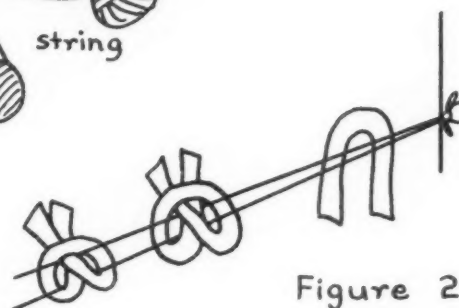


Figure 2.

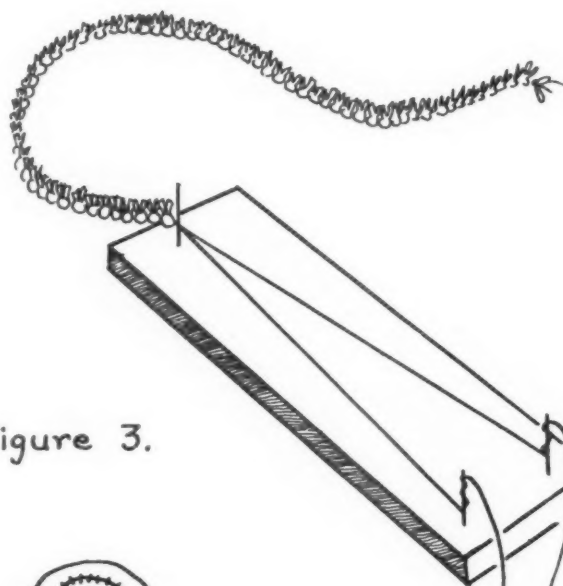


Figure 3.



Figure 4.

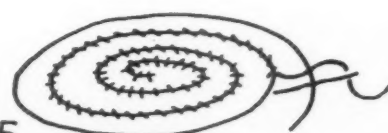
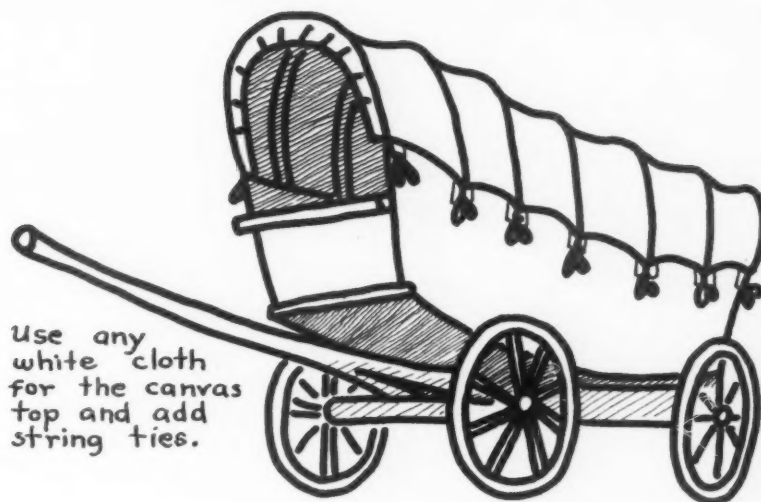
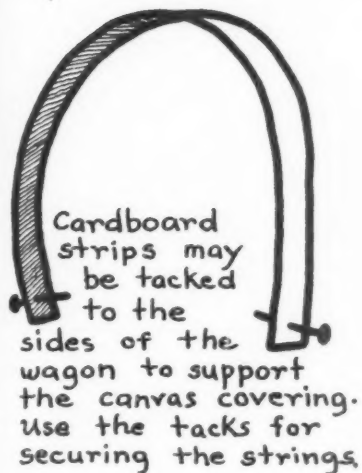
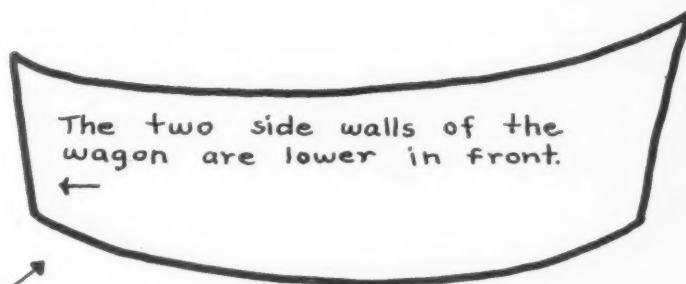
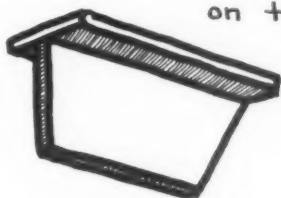


Figure 5.

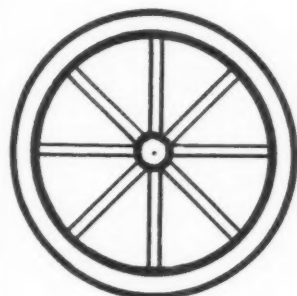


The front panel with a seat tacked on top.



The floor of the wagon should match the bottom curves of the two side walls.

The panel at the back may be turned down and suspended by a cord.



The rear wheels are larger than those in front.



The rear axle is straight and the front one curved to accommodate the forward tongue.

This simplified covered wagon can be made in any size that is needed to fit it into a floor or table project. Before beginning work on this item, the children (particularly the boys) should study pictures of covered wagons to determine any desired modifications in the design we have given.

Note that the cloth cover of the wagon should be attached to the sides by means of strings. To do this simply, have small nails or thumbtacks inserted in the wooden sides at frequent intervals.

In putting the wheels on the axles, first make a rather large hole in each wheel by pounding a nail through it and then removing the nail. Then place a thinner nail but one with a rather large head through the wheel into the end of the axle. This will permit the wheels to turn easily. A small washer placed between the wheel and the axle also helps.

Incidentally, if the covered wagon is to be used as part of a table project, the entire wagon may be made of cardboard.

## MAKING A COVERED WAGON

NOTEBOOK COVER



# THE PIONEERS



# ROADS TO THE WEST



# PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

## A PROGRESSIVE APPROACH TO NUMBER EXPERIENCES

By HAROLD R. RICE

ACTING HEAD DEPARTMENT of GRAPHIC & PLASTIC ARTS  
UNIVERSITY OF ALABAMA

### INTRODUCTION

Numbers are abstractions and as such are incomprehensible to young children. Some teachers use number drill as a foundation for future experiences. Others use it to meet an immediate need. There are still others who believe that in serving immediate needs a foundation for future requirements is built simultaneously. Regardless of the theory behind number experiences, the approach can be progressive.

This article is not concerned with when number experiences should be presented. It is not to deal with the benefits derived from such experiences. Instead, it will devote its discussion to the expressive qualities of such experiences.

### WORKBOOKS

The importance of adequate experiences in numbers has been shown in the increased offerings of various types of workbooks. Few would question the superiority of these different illustrated offerings. Illustrated situations which necessitate reading and reasoning with solutions of a numerical nature, combined with subject matter of interest to the reader, are far superior to the earlier material that lacked these qualities.

However, some educators responsible for this newer material have seemingly violated basic considerations in their desire to put their theory into practice. Recent work- or exercise-books present pictures to color, shapes to be completed, and spaces in which to draw specified objects. It is seldom that these books are larger than this issue of *Junior Arts and Activities*, as anything larger would be expensive to produce and few could afford them.

The theory behind this "color-complete-draw" presentation is that there is an art experience present as well as a "reading-problem, solving-reasoning" situation. In some situations this activity is the only opportunity for art experience.

A small picture, presented in outline to be colored, requires painstaking skills beyond the abilities of the primary child. Empty boxes to be filled with a specified number of oranges do not invite creative expression. Balls to be colored as directed by the text offer little more than experience in following directions. Even then the printed illustrative material is confined to a restricted area too small for the learner to use.

Fig. (1) illustrates typical examples of this miseducative practice.

### A FRESH APPROACH

The above criticism is not to condemn all workbooks. Those presenting experiences that are desirable and needed are excellent. Some good examples of acceptable material have appeared in "Seatwork," a feature of *Junior Arts and Activities*. Fig. (2) is one such example. However, these examples do not claim to include art experiences. In each instance the author has recognized the limitations of his material and has not violated basic theories so essential to creative expression.

It is at this point and in the suggestions to follow that some progressive educators will take issue with this article. Anything seemingly dictated is branded as unprogressive by some. However, in fairness to the suggestions, the reader should give the theory every consideration before passing critical judgment.

Regardless of whether number experiences are to grow out of the needs in a given situation or whether they are given as predetermined needs considered as basic, the approach can be within the interests and abilities of the child, giving him an opportunity for some form of art expression at the same time. We like to feel that the theory of meeting needs in a given situation holds preference with our readers, but as mentioned in the introduction to this article, regardless of theory, there is room for creative experience.

Assuming the situation presents a need for experiences in the addition of whole numbers, the learner is to illustrate the fact that 3, 6, and 1 total 10. If given a piece of large paper and colored crayons, this can be treated in dozens of ways. Starting with the more traditional and controlled procedure, each child can be directed to draw 10 shapes on the paper, arranging them in any fashion he sees fit, using any subject matter of interest to him. Some may reproduce the same shape ten times, Fig. (3), and without any feeling for their relation to each other or the paper of which they are a part. Others may use the same shape throughout, but consider the exercise as a personal experience and thereby put the shapes down with some personal order, Fig. (4). Still others will use different shapes and sizes, giving consideration to design and pattern, Fig. (6). Others will not, Fig. (6). Thus, we have a total of 10 shapes, balanced or unbalanced, alike or different. To break the total down into the three components, 3, 6, and 1, the child can color three one color, six another, and one another. Thus the relationships of the parts to the total are realized, Fig. (7).

Another approach to this simple problem may be more acceptable to those using a different procedure in number experience. The learner may be confronted with the full problem all at once rather than in parts as just outlined. Thus the child would be asked to form a composition of 10 objects (alike or different) and treated in groupings of 3, 6, and 1. Or, he may be asked to create a picture, design, or pattern using a total of 10 objects, but treated in a manner that will disclose 3, 6, and 1 parts. This might be a picture with boys, girls and a dog playing; flowers in a vase; shapes arranged in a design, Fig. (8).

The approaches suggested offer an excellent opportunity to illustrate the principle of a total being composed of units rather than objects. Thus,

(Continued on page 44)

Figure 1.

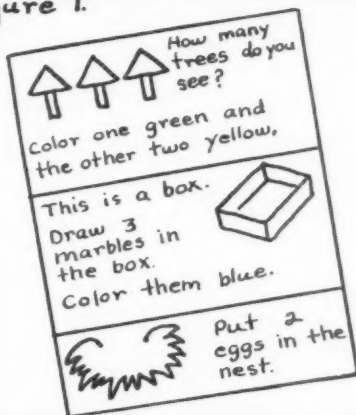


Figure 2.

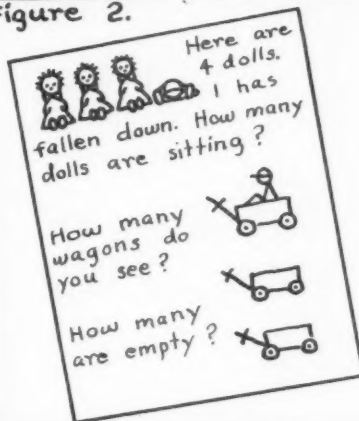


Figure 3.

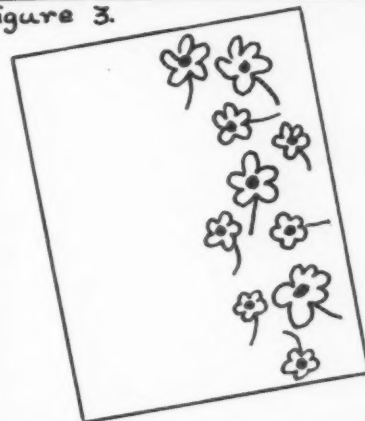


Figure 4.

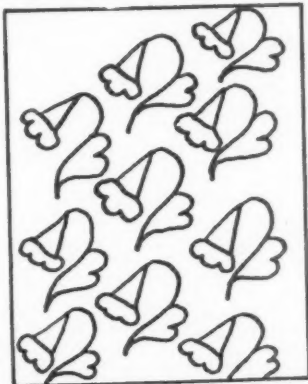


Figure 5.

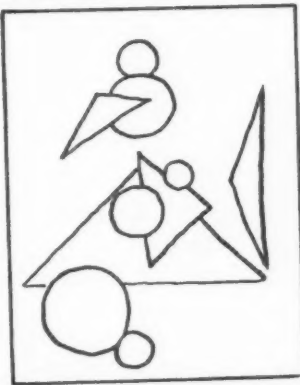


Figure 6.

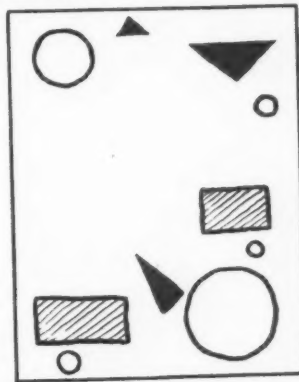


Figure 7.



Figure 8.

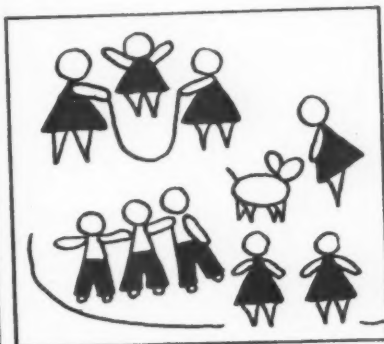


Figure 9.

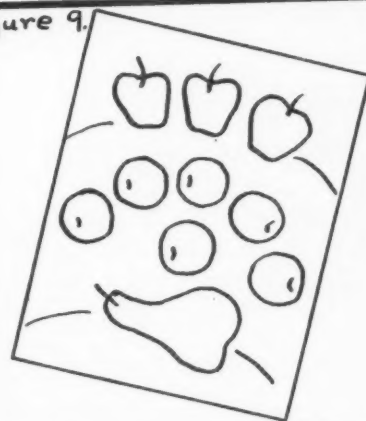


Figure 10.



Figure 11.

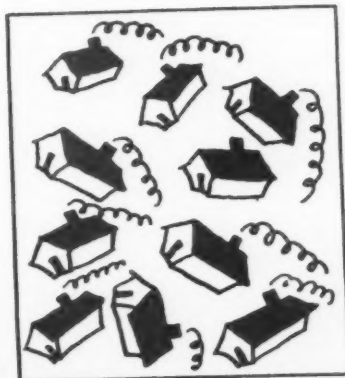


Figure 12.

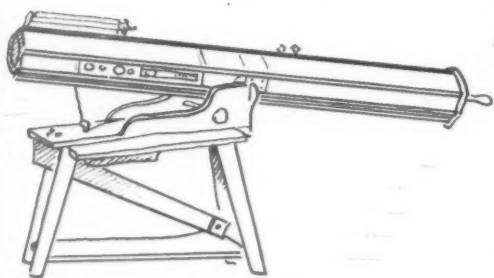






Sir Isaac Newton

Newton's  
Telescope



Newton evolving  
his theory of  
gravitation.



# WORLD CITIZENS

## SIR ISAAC NEWTON

This great man was born in a small town in England in 1642. As a small, not very healthy boy, Newton was much more interested in playing with kites, windmills, and such things than he was in studying his lessons at school. However, what he saw as he played was most important in his later life for he was to become one of England's and the world's greatest scientists. As everyone knows, it is most necessary to experiment in order to learn the secrets of nature and that was what Newton was doing, even when a child.

However, he soon found out that at least one of the subjects at school was most interesting to him. It was the study of numbers. Newton learned this study well; so well, in fact, that he became the best in his class. Later he went to a university and then became a teacher.

Among the things which Newton improved were concerned with the study of numbers. While some of the processes which Newton used are no longer studied, his principles are the basis of much of modern mathematics.

But it was in other fields that Newton's great contribution to the world was to be made. You may remember the story which is told of him. One day he was seated under an apple tree. An apple fell on his head. What made it fall? No one could tell Newton. He observed another thing which he thought was somewhat the same as the apple falling. It was the fact that a ball shot from a cannon made a curve as it fell to the earth. After experimenting, Newton made known the results of his work. One of the most important was the laws of gravity, or the force which pulls things toward the earth.

Another thing which Newton discovered is the fact that white is a combination of all the colors of the rainbow. You may make this experiment also. Look through a prism (a piece of glass which has many sides). Be sure that there is a strong light behind it. You will see all sorts of colors.

Newton was much respected in his own day. He was knighted by his queen, Queen Anne, and he was given a position of Master of the Mint. Not only did he discharge his duties most faithfully but he found time to continue with his work and to write books about his findings.

The things which Newton discovered have been of great benefit to all the world. They enlarged the possibilities of science and paved the way for other men to develop many things which we have today. When Newton died in 1727 the world lost a great scientist and a great man but his work continues to live and to be useful to mankind.



# YOU CAN'T FOOL US ON VITAMINS!

## A HEALTH PLAY

By JEANNETTE B. PETERSON

**CHARACTERS:** Doctor, Vitamin A, Vitamin B, Vitamin C, Vitamin D, Vitamin K, and 15 Children.

**DOCTOR:** I am the Doctor in this play,

I help Vitamins shoo sickness away.

Hello, Vitamin A, tell them your work.

**VITAMIN A:** I help children grow and make their eyes perk.

**1st CHILD:** I've heard about carrots, that's what you're in;

**2nd CHILD:** You help our airplane pilots shoot to win.

**3rd CHILD:** In green leafy vegetables, milk and cheese, too;

**4th CHILD:** And cod liver oil helps the work you do.

**DOCTOR:** Well, Vitamin B, I'm glad you came along,

Tell your people how you keep them strong.

**VITAMIN B:** I, too, help them grow, and how they will eat!

They're happy and friendly and the nicest people to meet.

**5th CHILD:** Oh, you are the Vitamin we get in our bread,

**6th CHILD:** Oranges, bananas, and cereal, too, my Mommy said.

**7th CHILD:** In milk and pork and vegetables, you're in those all right.

**8th CHILD:** Yes, you keep stomachs healthy, so our food doesn't fight.

**DOCTOR:** My, my, children today know their foods to a T.

They're so well, they'll make a doctor as poor as a flea.

Well, Vitamin C, you're next in our line,

Tell us what you have that makes people feel fine.

**VITAMIN C:** I build bones and teeth, keep you happy and strong,

So you grow straight and tall, and your teeth last lifelong.

**9th CHILD:** Oh, you're in lemons, oranges, and grapefruit too,

And in raw vegetables, all crunchy to chew.

**DOCTOR:** Well, Vitamin D, can't you wait your turn?

**VITAMIN D:** People forget me, and I think they should learn

That I give them what's missing when the sun doesn't burn.

**CHILDREN (together):** Oh, we know how you help us, Sir Vitamin D,

You give us sunlight and help the same as Vitamin C.

**10th CHILD:** Sure, we get you in cod liver oil and such,

**11th CHILD:** In eggs, and livers; come on, we need you very much.

**DOCTOR:** Hello, Vitamin G, what can you add,

That makes for a healthy little girl or lad?

**VITAMIN G:** Hmm, I help them grow, and their skin and their hair,

And their eyes I make sparkle, like a jewel that's rare.

**12th CHILD:** Oh, yes, you're in our meats, and our vegetables too,

**CHILDREN (together):** And from milk and eggs too, we get lots of you.

**DOCTOR:** Well, Vitamin K, why do you weep?

**VITAMIN K:** Nobody knows that I help them a heap.

**CHILDREN (together):** Oh, yes, we do, little Vitamin K.

**13th CHILD:** You help our sores heal and keep bleeding away.

**VITAMIN K (brightly):** Why, I didn't think any one knew,

Do you know where I live? I'll bet that you do!

**14th CHILD:** Why, of course, in vegetables, in green leafy ones!

**CHILDREN (together):** We need you so much, we'll eat you in tons.

**CHILDREN (together sobbing):** Boo hoo, boo hoo . . .

**DOCTOR:** Why, children, I'm surprised, why do you cry?

**15th CHILD:** Well, where is our candy, must we pass it by?

**DOCTOR:** Ha, ha, ha, mercy sakes alive no,

A small bit of candy does wonders, I know.

It helps make you feel lively and gay,

And gives you energy for your work and your play.

But only a bit of it, mind you, that's right,

Too much candy might make all the good Vitamins fight.

(Curtain)

## ACTIVITIES FOR THE MUSIC CLASS

Kindergarten

Primary Grades

Intermediate Grades

### THE MILLER MUSICAL MOVIE BOARD

A large (21 by 28 inches) sheet of heavy paper easily thumbtacked to kindergarten tables, spread on desks, etc. Shows the staff, clefs, types of notes and rests plus a keyboard to correlate musical notations with practical piano work. Whatever a teacher's aim—to teach sight reading of songs, to introduce piano work, or other activities—this board provides a stimulating beginning. It is a basis for almost endless stimulating GAMES of definite educative value. The games may be graduated in difficulty to appeal to any age group.

Each kit containing the MILLER MUSICAL MOVIE BOARD also is equipped with letter blocks for use in playing games.

This is but one of the many practical devices bearing the MILLER imprint.

The Miller Musical Movie Board (with letter blocks and instructions) . . . \$3.00

**FREE:** Send for additional information regarding other music materials.

Send orders and inquiries to

Morgan-Dillon & Co.

4616 N. Clark St. Chicago 40, Ill.

## FOLK DOLL CUTOUTS

### EDUCATIONAL — FUN

Set No. 1—Dolls of the World includes dolls in costumes characteristic of Alaska, Brazil, Czechoslovakia, England, France, Germany, Greece, Holland, Ireland, Italy, Jerusalem, Mexico, Norway, Philippines, Poland, Portugal, Scotland, Sweden, and Wales.

Set No. 2—Dolly Hobby includes those of Africa, Armenia, Bulgaria, Canada, Egypt, Estonia, Finland, Guatemala, Hawaii, Hungary, Japan, Mexico, Morocco, Romania, Serbia, Switzerland, Tuscarora Indian, United States Cowboy, United States Hickory-nut Boy.

**Each only \$1.00 postpaid**

For Use With These Dolls

### HANDBOOK OF COSTUME DESIGN

Handbook No. 3 complements Dolls of the World

Handbook No. 5 complements Dolly Hobby

**Each only 50c postpaid**

ORDER TODAY FROM

**Morgan-Dillon & Co.**

4616 N. Clark St.

Chicago 40, Ill.

A New, Revised Edition

## THE KINDERGARTEN CURRICULUM

by

Emma Bauer Golden

In response to continued, enthusiastic demands from teachers everywhere, we are proud to announce publication of a thoroughly revised edition of this immensely popular book.

The Kindergarten Curriculum contains suggestions for activities, sources of materials, methods of procedures, an outline of goals to be attained.

**PRACTICAL HELPS.** The material in The Kindergarten Curriculum is adaptable. No kindergarten, however unusual the circumstances, can fail to benefit if the teacher uses The Kindergarten curriculum.

**Only \$1.50 Postpaid**

Note: Send your orders early. We have quantities of back orders to fill and this edition is limited.

**MORGAN-DILLON & CO.**

4616 N. Clark St.

Chicago 40, Ill.

## TREES

(Continued from page 20)

1. Cinchona (quinine tree)
2. Chulmugra (tree of India) seeds have oil that is used in the treatment of skin diseases.

### G. Trees that supply liquid

1. Purple sarracenia of South America has leaves that form cups that hold water.

2. Cow tree of South America gives a milk much like cow's milk in appearance and quality.

### H. Trees that have cleaning attributes

1. Leguminosae (seeds used for soap)

2. Soapwort (leaves used for cleansing)

3. Tropical gourds (fiber used for washcloths)

### J. Chewing gum tree

1. Chicle—a tropical tree of South America, Central America and Mexico. A sap from this tree looks like milk, turns yellow and thickens. It is then kneaded into a mass and shipped where it is again kneaded with flavoring and sugar. Then you buy it as a chewing gum.

### K. Tropical rubber trees

1. Secretes a milk-like juice. Rubber globules rise to the top like cream and can be skimmed off.

2. Yields from 3 to 16 pounds annually.

### V. Sequoias

- A. Grizzly Giant
- B. General Sherman Tree — over 3,000 years old, 103 feet in circumference, 225 feet in height.
- C. One redwood tree made:
  1. 3,000 fence posts
  2. 650,000 shingles—enough for 70 to 80 houses
  3. 100 cords of firewood
- D. Redwoods were young in King Solomon's time.

### VI. Petrified trees

- A. Found in Arizona
  1. Beautiful agate and jasper coloring
  2. Indians used the petrified wood for arrow heads.

### VII. Correlations

- A. Language
  1. Sentence recognition and construction with interesting tree facts used in each sentence.
  2. Public speaking topics chosen from the study outlines on trees—also local history of an interesting tree.
4. Poems concerning trees—try to write individual and class poems concerning trees.

5. Writing a letter to someone telling

ing an interesting tree story.

### B. Reading and spelling

1. Silent and oral reading of poems about trees—stories—facts.

### 2. Spelling unusual names of trees

### C. Art

1. Drawing various kinds of trees

### 2. Finger painting of trees

3. Sketches of scenes beneath historic trees.

### VIII. Activities

- A. Sand-table scenes of historic happenings under trees

### B. A petrified forest scene

- C. Exhibits of various tree wood and leaves—unusual formations

- D. Trip to a forest or to some historic tree, if possible

## BIBLIOGRAPHY

Dixon and Fitch: *The Human Side of Trees*; Frederick A. Stokes Company, New York, 1917

Nicholson, Katherine Stanley: *Historic American Trees*; Frye Publishing Company, New York, 1922.

Peattie, Donald Culross: *Trees You Want to Know*; Whitman Publishing Company, Racine, Wisconsin

Porteous, Alexander: *Forest Folklore, Mythology, and Romance*; The Macmillan Company, New York, 1928

## MUSIC

(Continued from page 25)

The theory of time values in notes and rests may also be drilled with the use of motor activities. In one drill which grades two and up enjoy, a boy and a girl come to the front of the room and stand facing each other, about eight paces apart. You say, "On the board I shall draw a note. Then I shall count slowly from one to four. Take as many steps as you think the note is worth. Step only as I count." Draw a whole note on the board and the children walk toward each other. If both are correct (four steps), each side gets a score. Dotted half notes, half notes, and fourth notes may be drilled similarly. In the third and fourth grades, the rests may be drilled as follows: Instead of walking, the two children sit still on two designated chairs while the teacher counts up to four. For the fourth-note pictures, for example, the children should rise as soon as you have counted "One."

The cutout symbols mentioned in the February (1945) article may be used in the following drills. Hold up a symbol and ask a child to walk or rest the

(Continued on page 44)

# Teacher's Corner

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, *Junior Arts and Activities*.

## BASEBALL IN THE CLASSROOM

By Marjorie Burkhardt  
Winnetoon, Nebraska

First sides are chosen. The teacher is the pitcher. Another pupil is appointed score keeper. The pitcher has a list of terms for review (in arithmetic, history, or any desired subject). Three terms are given to the first batter. If he gives the three answers correctly, he gets a score of three. If only one is correct, his score is one. When an incorrect answer is given, the batter on the opposite side "catches it" and gets to try two more.

The game continues for nine innings or for a specified time. Then the scores are added for each side. The side having the most scores wins. Reward: the one having a perfect score becomes the pitcher the next day. The pupils study diligently since they enjoy playing the game.

## ERIN QUIZ

By Caroline S. Coleman  
Fountain Inn, South Carolina

There's more to the story of Ireland than just the fact that the island was the home of St. Patrick, who drove the snakes out of his country. Here's a chance for the class to test its knowledge concerning history and traditions of the Emerald Isle. This quiz is appropriate as part of a St. Patrick's Day celebration in the classroom.

1. What two races first inhabited Ireland?
2. Who owned the harp which, when captured in battle, recognized its master's voice and came to set itself in his hands, playing music that put the enemy warriors to sleep?
3. The early inhabitants of Scotland were called "Picts" by the Romans. What were the early people of Ireland called?
4. Where did the sacred "Stone of Destiny," the "Lia Fail," on which for centuries the Irish kings were crowned stand?
5. Was St. Patrick born in Ireland?
6. Who brought the Christian religion to Ireland?
7. What female "saint" was almost as much revered in Ireland as the famed St. Patrick?
8. What was meant by "the pale" in Ireland of the 14th Century?
9. What was the "black rent"?
10. What is a "shillelagh"?
11. What is meant by the "plantation of Ulster"?
12. What is the name of the famous stone which flatterers are said to have kissed?

### Answers

1. "Firbolgs" and "Fomorians."
2. Dagda.
3. "Scots."

4. In the Court of Tara, "the fort of the king."

5. No. He was brought to Ireland, a slave; probably born in Scotland near the River Clyde.

6. St. Patrick.

7. Saint Bridget, "mother of all the saints of Erin."

8. An enclosure or an English settlement near Dublin, with a "paling" of fence built around it. "Beyond the pale" originally meant, "territory outside of English Loundary."

9. The tribute paid the powerful Irish chieftains by the English within the "pale" for protection against Irish raiders.

10. A big stick or war club.

11. The colonizing of Ulster with Scotch and English settlers.

12. The Blarney Stone.

## RHYMING WORD GAME

By Kathryn Frost  
Correctionville, Iowa

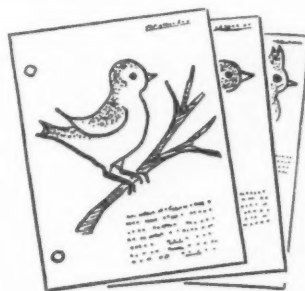
Pictures from old workbooks and magazines are cut out by the primary pupils. These pictures are used in a game.

The teacher holds the pictures before the class. The pupil that first thinks of a word which rhymes with the picture, receives the picture. After class the pictures are pasted in the pupils' scrapbooks.

## A BIRD BOOK

By Sister Mary Laurentia  
New Haven, Connecticut

Our project on birds combined art work, eye work, and English work. Each pupil in my class received mimeographed sheets of the twelve birds. They also were given a cover design. These we colored as nearly accurately as possible. Of the 38 in my class there was perhaps only one not carefully done.



We used a nature book on birds from our library for reference. I read the description and the story given about each bird. Then the class retold the story in their own words. We also read Thornton Burgess' book and observed the birds around our school.

## FISHING QUIZ KID GAME

By Jeannette B. Rosenfeld  
New York City, New York

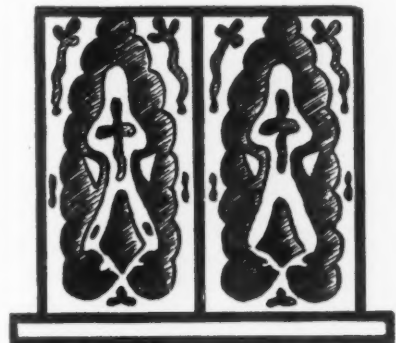
Each child writes an original question about the unit that the class is studying. Clips are attached to each slip and all are placed in a box which has had a hole cut out at the top. A magnet attached to a string (fishing

line) is dropped into the box. All "fish" caught must be read and answered correctly. The child who has the most fish at the end of the game wins.

## WINDOW DECORATIONS

By Margrete Sawyer  
Hamill, South Dakota

Here is a fine idea for window decorations. We drop a few drops of the desired color of tempera paint in a dish containing moistened bon ami. We cover the window pane with it allow it to dry and then put the desired design on with our fingers. Stained glass window effects can be obtained by working out a design and using a variety of colors.

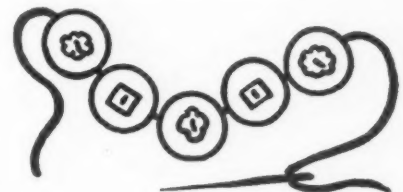


I also find this is a very good way to teach correct color schemes.

## BUTTON AND BOTTLE CAP BEADS

By Lucille Streacker  
Terre Haute, Indiana

Save a dozen milk bottle caps, wash them clean, and dry them. Each child may bring some odd colored buttons from his mother's button box—buttons she will not need. Each pupil chooses twelve of the brightest and sews one in the center of each cap. With a darning needle and yarn, they string the beads by running the yarn through the back where the buttons are stitched.



This is a bright, pretty necklace that even little sister or brother would like and could help make.

This is an invitation for all teachers to send their suggestions for units, projects, activities, and other material to appear in future issues of *Junior Arts and Activities*. Our editors are planning next year's work and will appreciate the co-operation of our readers. Just address the Editor in care of the magazine. Thank you.



# It's the Early Bird!

You know the rest of that old adage. But it's true, nevertheless. It's the wise teacher who will send her renewal order for *Junior ARTS and ACTIVITIES* without delay.

Remember: if your present subscription expires with the June 1945 issue, send your renewal order NOW.

*You will receive all the copies due on your present subscription.*

*Your renewal will be taken care of so that you will have no worries during the summertime. You will know that when September comes, your copy of Junior ARTS and ACTIVITIES will be waiting for you.*

*You will be sure that your subscription will not be returned to you because of lack of paper. Because there are definite limits as to the number of copies we may print each month under wartime restrictions and because the demand for Junior Arts and Activities is so great, we want to be sure that all our present subscribers have the first chance to obtain the available copies.*

Therefore, we believe "A Word to the Wise Will be Sufficient."

Send Your Renewal Orders In Now  
for

**Junior ARTS & ACTIVITIES**

1 year (10 consecutive issues  
starting any month) ..... **\$3.00**  
2 years (20 consecutive issues  
starting any month) ..... **5.00**

to

**Junior ARTS & ACTIVITIES**

4616 N. Clark St. Chicago 40, Ill.

## MUSIC

(Continued from page 42)

correct number of counts. If he is correct, this child may choose a symbol to test another child, and so on.

A matching contest also may be used at the second-grade level. You may ask the children to hold up the note (or rest) worth one count, half a count, and so on. Each symbol matched correctly counts as a score for each child. In the intermediate grades, when the fourth-note values are well understood, you may use the same drill for eighth-note time signatures.

When the child holds these symbols in his hand they become tangible to him. When he must decide upon their time value, he is obliged to use his eyes, hand, and mind. During these and the action contests, the child's attention is concentrated upon his task or that of his teammates. All of these factors help to make an impression that is deep and clear. To reach the child whose ear is not so keen, whose mind is slow, or whose attention span is short, it is necessary to employ stimuli for as many senses as possible. Motor activity is essential to a child's growth. Directed motor response may increase a child's participation in the music class and add to his musical knowledge.

## KINDERGARTEN

(Continued from page 29)

2. The workers at the hospital.
3. The part they play in relation to the hospital.
4. The part the hospital plays in their community.
- C. Attitudes—children showed:
  1. Acceptance of responsibility.
  2. Recognition of strengths and weaknesses in others.
  3. Confidence and poise.
  4. Consideration for the right of others, self-control, and courtesy.
  5. Greater interest in the hospital and in the workers at the hospital.
  6. Pride in accomplishments.
  7. Increased willingness to co-operate.
  8. Growth of social consciousness through working together, fair judgment, and the right use of authority.
- D. Appreciations—children were more keenly aware of the just valuation of:
  1. The book they made.
  2. Their abilities and those of other children.
  3. The workers at the hospital and the hospital.

## ART

(Continued from page 38)

3 apples, 6 oranges, and 1 pear total 10, Fig. (9), just as 10 different articles, Fig. (10), total 10 and 10 identical articles total ten, Fig. (11).

It is to be noted here that the child is not only given an opportunity to work out his own composition or design, and to give it in a personal and expressive manner, but equally important, large and suitable materials are employed. In a procedure such as has been suggested, the child is not restricted to tiny printed working areas. Instead, he may use large and inexpensive unprinted newspaper or manila drawing paper. He may create as he expresses, regardless of the teacher purposes behind the activity.

## OTHER POSSIBILITIES

Large illustrations can be used in connection with number experiences. Children can write and illustrate stories, relate experiences or express desires in their expressions, and at the same time realize number experiences which grow out of their activity. In more progressive situations children tell stories through pictures. Rather than dictate a series of parts that are to make up the composition, the opposite procedure can be followed. A free and creative composition can be discussed after it is completed. In the course of such an activity the number of experiences are presented. For example, a painting, Fig. (12), resulting from a trip to the farm will bring out such excellent number experiences as: "How many cows did Mary paint?" "If Mary saw six cows and three horses, how many animals did she see?" "Some of the cows in Mary's picture are black and some are brown. How many brown cows did she paint?" "If she saw four brown cows and there were six cows in all, how many were black?"

Teachers will find many number experiences in the children's everyday experiences, and they would do well to use these as bases for their creative teaching. Here the number experiences are real and vital. They are not merely artificial situations planned for future experiences.

In conclusion, children cannot do creative work if forced to work within the tiny limitations of a small printed page. However, this does not eliminate number experiences. By working on large unprinted newspaper with large crayons, the child can express himself and share number experiences as well.



## HELPS FOR TEACHERS

March is the month for renewed interest in birds and other nature subjects. You will be interested to know that a musical play, *Feathered Fantasy*, by Emilie M. Utteg, is available to make the study of birds more meaningful to children of any of the elementary grades. Copies for each member of the class may be obtained for a very small sum. For further information write to Morgan-Dillon & Co., 4616 North Clark Street, Chicago.

If you wish to enliven your units in geography, social studies, and social types topics, what could be more useful than authentic folk doll pictures! These may also be obtained from Morgan-Dillon & Co.

For all music activities—teaching the reading of notes, sight reading, etc.—we recommend the use of the Miller Movie Board, a handy classroom chart which may also be thumbtacked to kindergarten tables. This inexpensive help is the result of an exhaustive, practical study of the needs of teachers. Write to Morgan-Dillon & Co., for additional details.

If you have any problems concerning the activity program in your class, we suggest that you write to Netta Dresser in care of *Junior Arts and Activities*. Mrs. Dresser is herself a classroom teacher as well as director of a demonstration class. She is widely known for her excellent results with the activity program. She can offer teachers real helps and practical suggestions.

Have you a scrap box for the collection of odds and ends which may possibly be useful in various classroom activities? That and a scrapbook filled with various activity ideas are excellent things to have. For the scrap box we suggest buttons, various types of cloth, scraps of construction and cutting papers, nails, thread and yarn, twigs, ribbons from gift packages, etc. These items may be used in craft and art projects by ingenious children. A teacher's scrapbook may contain project ideas, pictures, miscellaneous seasonal data, and so on.

This is a very serious reminder for you to renew your subscription for  
(Continued on inside back cover)

## LET'S READ MORE<sup>1</sup>

By GRACE E. KING

*If we will only let them, books can enrich all lives and broaden all viewpoint until the whole world becomes a better place in which to live.*

—Adah Whitcomb

"Read philosophy for order in thought, history for knowledge of the ways of men, theology for living truth, essays for compression, synthesis, and style, orations for dignity, tales for the cultivation of the imagination and ease in diction, and poetry for music," exhorts the Reverend Francis C. Kelly, who besides being a prolific writer, is a great reader. Incidentally, great readers like to own their books.

Children should be taught to build their own personal libraries, and see the value of a dictionary for ready reference. From fourth grade up every child should have his own dictionary, which if intelligently used contributes toward the more effective use of every other book.

"When the terrible wars of this generation are over . . . we shall all be hungry for pattern, for an increase of that spiritual light which for many years has burned so dimly. Then many more people . . . will see literature not merely as a series of word pictures of the world around them, or as the expression of personal emotion, but as an art which can resolve order out of chaos and find meaning in that which appears to be meaningless."<sup>2</sup>

Adah Whitcomb of the Chicago Public Library tells us that in spite of the suffering and cruelties of war there is more humor and natural fun in children's books this year than usual. She says, too, "Many of this year's books for older children in middle groups take us back to the beginnings of this democracy and show how tyranny in Europe caused the Puritans to seek a land where they could worship and live according to their ideals." *George Washington's World* by Genevieve Foster is an example. The same author's *Abraham Lincoln's World* is valuable reading for older children, in school or out. Smoothly and vividly it portrays world events during the changeful period of Lincoln's life. Quite naturally it lays great stress on Lincoln-day America, but the influence

of Napoleon, Bismarck, Juarez, and Queen Victoria is clearly shown. In both of these books the author is her own illustrator, which lends added value to the presentation.

In view of Poland's position in the limelight at the moment, Eric P. Kelly's *From Star to Star* is most apropos. It tells of student life in Poland at the University of Krakow. Eric Kelly is familiar with Polish culture, and has a background which enables him to show a very realistic picture of the adventures of a Polish nobleman who was forced by circumstances to get his education in his own way. One of his classmates at the university was Copernicus, in pursuance of his work on mathematical discoveries. The book is vital and informative and suitable for older children and adults.

For younger groups: Picture books have come a long way since John Newbery's little pocket book of 1744, with gilt paper covers and crude woodcut illustrations. Today famous artists and authors work with publishers and skilled printers to produce the best in pictures, stories, and fun.

*Yonie Wondernose*, written and illustrated by Marguerite de Angeli, has its setting among the Dutch people in Lancaster County, Pennsylvania. *The Adventures of Jack* whose author and illustrator is Esther Averill takes Ninepins from New York to Paris. *Three in a Jungle* by Korena Shields portrays life in Central America. There is a Mayan boy, an English girl, and an American visitor. This is one of the most interpretative books about our Latin neighbors, according to Adah Whitcomb. Among these children-of-other-lands books two outstanding ones are: *Dragon Fish* by Pearl Buck and *Yukon River Children* by Harriet Osgood.

*The Open Gate* is Kate Seredy's amusing account of the experiences of an American family on a farm that was unexpectedly bought at an auction. *Thief Island* by Elizabeth Coatsworth is a story about Dave Little and two children who make an independent living on a deserted island off the coast of Maine. Both of these writers have been winners of the Newbery Award.

"Without reading, the mind, even the fine mind, grows dull and static." So Let's Read More!

<sup>1</sup> Book Rights Reserved

<sup>2</sup> Helene Magaret

# ENTERTAINMENT HELPS

## ENTERTAINMENTS TO RAISE FUNDS

By GLADYS JACKSON

The purpose of this column is to give the busy rural teacher quick, easy plans for the monthly P.T.A. or Community Club meeting and suggestions for a big program.

If a teacher would like special help for her big program she may write to the author in care of Junior Arts and Activities, stating when she intends to have her program, the type she wants, and the number and age of her pupils. Be sure to send such requests at least a month and a half prior to the program date.

In the listings of sources of material, the price and the name and address of the publisher are always given. Send orders for this material direct to the publisher.

School is almost at its end for this term, but some of you may be having an entertainment to raise funds for the coming year. The following are suggestions for you now or as helps early next year if you keep this issue on hand.

Try your local music store for songs the children will enjoy acting out. There are usually some new numbers on the market that are suitable, but try any of these: "Prune Song," "I Never See Maggie Alone," "Jimmy Had a Nickel," "Strawberry Roan," "No, No, a Thousand Times No," and "Dolly With a Hole in Her Stocking."

Ten funny drills usable at any season (some with music—some not) can be found in *Humorous Drills and Acting Songs* (J. S. Latta & Son, Cedar Falls, Iowa, 40c).

If you need a book to help out in any situation, see if your library has *The Big Fun Book* by Jerome S. Meyer (Halcyon House, Garden City, New York, \$1.98). This book is an encyclopedia of entertainment for home or school as its 800 pages contain quizzes, tricks, puzzles, action and written games, charades, stunts, three-minute plays for young and old, and a special part for the very young. This is an excellent book to own.

A small but useful book on the same order is *Games, Stunts, Socials and Parties* (J. S. Latta & Son, 60c) which contains all types of games, tricks, stunts, money-making projects, and plans for community parties.

Are you going to have an opportunity to stress Mother's Day? *Lively Plays*

for Boys and Girls by Grace Sorenson (The Northwestern Press, 2600 Portland Avenue, Minneapolis, \$1.00) includes "The Meaning of Mother's Day" for two boys and four girls and also contains fourteen other one-act plays. Suitable only for upper grades.

See *Peppy Plays for Boys and Girls* (January 1945, *Junior Arts and Activities*) for "Adopting a Mother" for four girls and two boys and "The Ugly May Basket" for five girls and three boys. Suitable for upper grades.

Four half-hour plays are given in *Let's Pretend* by Alice C. D. Riley (Walter H. Baker Co., \$1.00). Royalty on each is \$2.00. "The Bubble Peddler" is a modern version of Little Red Riding Hood for three characters. "The Golden Touch" is a dramatization of the Greek myth for six characters. "The Willow Tree" is a Chinese fantasy for five characters. "The Ugly Duckling" is a dramatization of Andersen's fairy tale requires thirteen or more characters.

*Ten Little Plays for Little Tots* by Edith Squires (Walter H. Baker Co., 40c) is ideal for lower and intermediate grades. "Did You Ever" (two girls and one boy) and "Great Grandmother's Attic" (two girls and two boys) are especially good. The latter has opportunity for a modern dance and a minuet.

*Funny Plays for Happy Days* (J. S. Latta & Son, 40c) contains nineteen humorous playlets and the number of characters ranges from two to twelve. Suitable as fillers. Several could be given for a program.

*The Golden Goose* by Elizabeth Gup-till (Beckley-Cardy Co., 15c) is a twenty-minute play for the lower grades. It requires thirteen characters but more could easily be added.

Many good short readings for lower grades can be found in *Novelty Readings for Children* by Mary Yount (The Northwestern Press, 50c).

Readings for intermediate and upper grades can be found in *Recital Readings for Children* by Germaine Haney (The Northwestern Press, 75c). These are not long enough for declamation contests.

## FEATHERED FANTASY

by Emilie N. Utteg

Suitable for any elementary grade. May be adapted to fit any number of characters. Uses well-known songs. Get copies for each member of the class. Save time and expense of mimeographing.

Sold only in multiples of 20

20 copies 50c

(Cash or stamps must accompany orders of \$1.00 or less.)

MORGAN-DILLON & CO.

4616 N. CLARK ST. CHICAGO 40, ILL.

## WAR FUND DRIVE



MARCH 1-31

## CLASSROOM ACTIVITIES

for Vitalized,  
Resultful Teaching  
in Juniors Arts & Activities

"Very helpful" . . . "Wish I had learned of it sooner"—say hundreds of satisfied readers. Your subscription, sent today, will start with the current issue! Chock-full of usable and stimulating projects for Primary, Intermediate, and Upper Grades. Listed are but a few of the timely subjects in a single issue—uses of art in elementary teaching (with projects), material on trees, sound, etc., a unit on birds for primary children (complete with things to do), plus much, much more of definite value.

1 year (10 consecutive issues starting any month) — \$3.00

5 MONTHS TRIAL SUBSCRIPTION \$1.50  
Subscribe now and start your subscription with the important current issue.

FREE: Send a postcard for additional information

Junior ARTS & ACTIVITIES  
4616 N. Clark St., Dept. JA, Chicago 40, Ill.

# YOUR BOOKSHELF



*Whose Little Bird Am I?* by Leonard Weisgard is a book for the youngest children. A lost baby bird says, "Whose little bird am I?" He tries to find out. Many mother birds tell him why he doesn't belong to them. His legs are too long; he can't catch fish; his neck is too long; and so on. It takes a long time for him to find out that he belongs to Mother Stork because he is "just right."

The book also has great value in the primary grades because it does bring out many facts about birds and, while the drawings of the mother birds may not be without scientific fault, we feel sure that children will be able to identify them without any trouble.

(Thomas Y. Crowell Co.—\$1.00.)

*For Country and Mankind*, a volume of plays about famous people and how they made their dreams come true, by Bernard J. Reines has recently come to our attention. The subject matter of these plays, as you will immediately see, will appeal to boys and girls.

"The Making of Mark Twain," "Citizen Franklin of Philadelphia," "Audubon Makes His Decision," "Clara Barton, Lady of Mercy," "Edison's Light," "Louis Pasteur," are only some of the titles.

The plays have been devised in such a way that little staging is required. Some may even be produced in individual classrooms. Others need a more elaborate presentation.

The character of these plays is such that we can heartily recommend them to teachers of the upper grades. Younger children may find them too

long and beyond their present abilities. All are beautifully written and excellent staging suggestions are given.

(Longmans, Green and Co.—\$2.25)

Perhaps some of us, who feel it a great pity that there are not more stories of fantasy and fairy-tale quality for children, have found just what we have been wanting in *Ling Tang and the Lucky Cricket* by Kay Stafford and Louise Zibold.

This is a story of a small Chinese boy who finds a singing cricket. As all the world should know (and every Chinese certainly does know) singing crickets mean good luck. So when Ling Tang finds the cricket he also finds adventures and a lot of good luck.

The story combines much good information about Chinese life with just enough fantasy to keep it "out of this world," as the current saying has it.

It is our belief that children will have excitement in their reading and if authors of good literature do not provide this for them, the children will seek it elsewhere. We think that if more books like *Ling Tang* were published for children, there would be less tendency to dash off to the corner drug store for a comic book.

Incidentally, *Ling Tang* will be excellent for use as supplementary reading in a Chinese unit (to be read to the children if the unit is carried-out in the primary grades; for the children to read themselves in the intermediate grades). The illustrations are lovely and point up the text admirably.

(Whittlesey House—\$2.00)

Current social philosophies are to be

found not only in novels intended for adults but, we find, even in books designed for rather young children. *A Tale of Two Houses* by Caroline Dyer (pictures by Donald McKay) is a case in point.

Poor little rich Helen lives in a house situated high above the river. Her father wears wing collars and her mother affects a lorgnette. Her house is sumptuous. But with it all Helen is not at all happy. After all, who would be with a father who "liked to tell people just what they must do" and with a mother who "liked to tell people just what they ought to do"? Helen thinks "a great deal about what she would like to do," but doesn't tell anyone.

But here's the other side of the picture. Bobby and his daddy live down on the river bottom. They fish and have a good time. Their house is not sumptuous but it is built on a platform so that when the river rises they will still be safe.

When the river does rise, many things happen. Bobby's daddy anchors his house between two trees. Helen's family think they were safe. But neither Bobby's house nor Helen's house is spared in the flood. Of course there is a happy solution to the problem of Bobby and Helen. Both their families finally build houses very high above the river and the children become good playmates.

Were it not for the very fascinating drawings which make the story much more exciting than it really is, we would pass over it without a second's hesitation. But the drawings are good and, therefore, we feel that the children (the 8 to 10 group) will be interested in reading the text. It is a pity, however, that the artist couldn't have had a little more to work with.

(Whittlesey House—\$1.50)

Here are the listings of the Junior Literary Guild selections for March.

*Wings for Per* by d'Aulaire (boys and girls 6-8); *Running Away With Nebby* by Phillis Garrard (boys and girls 9-11); *Mystery Schooner* by Terence Roberts (older girls, 12-16); *Stanley's Africa* by Raffaello Busoni (older boys 12-16).



# THE LISTENING HOUR



Does your visual-aids program provide a file of available films for all your needs? More and more motion pictures are becoming an integral part of education even at the most primary level. We suggest that you begin a collection of catalogues to which you may refer for help in selecting a program of films for your particular class.

*The Other American Republics in Films* is such a list of movies about our neighbors of the Western Hemisphere. It contains not only all available titles but also the distributing agents for the films.

This pamphlet is released by the Coordinator of Inter-American Affairs and may be obtained by writing to 444 Madison Avenue, New York 22. Incidentally, the cost for use of the films mentioned is usually restricted to handling and mailing charges.

Here are the latest releases of Encyclopaedia Britannica Films Inc.—at least those which will be useful in the elementary grades.

“Care of Pets”—primary and elementary grades; “Housing in America”—elementary grades; “Water Birds”—intermediate and upper grades; “Columbia and Venezuela”—upper grades; “The Atmosphere and Its Circulation”—intermediate and upper grades.

For additional information write to this organization at 20 North Wacker Drive, Chicago 6.

Have you ever tried to combine music (songs and “Listening Hour” compositions) with dramatic play or an original playlet written by the boys and girls themselves? We were thinking of this activity particularly with respect to the celebration of St. Patrick’s Day in the classroom. There is such a wealth of lovely Irish folk music both for singing by the children and on records that such a program could have real value and be very entertaining as well.

For example, the children will learn many things about Ireland and Irish

life. They may then write a very simple outline of incident and dialogue interspersed with songs and recordings.

Here are some of the Irish melodies which might be included in such a program: “Danny Boy,” “Kerry Dance,” “Little Bit of Heaven,” “Turalura,” “When Irish Eyes Are Smiling,” “Wearing of the Green.” There are also instrumental numbers such as “Irish Air,” “Irish Reel,” and “Irish Jig.” The latter might be used if the class has studied folk dancing.

March is the birth month of at least two great composers: Johann Sebastian Bach (March 21, 1865) and Maurice Ravel (March 7, 1875). We have already spoken a great deal about Bach and have suggested many of his compositions which might be used in “Listening Hours.” Now we should like to discuss Maurice Ravel.

Ravel was born in France in that section near the Pyrenees Mountains. He attended school at the Paris conservatory and won wide acclaim for the originality of his musical compositions. There are those who say that he is the most important of all the modern composers. However, Ravel’s music is more than unusual. He composed for chamber groups as well as for piano and orchestra and is outstanding as a composer of ballet music. He died in 1937.

In addition to his “Bolero” which is familiar to everyone, the following are among the Ravel compositions which have been recorded: “Concerto for Left Hand,” composed specifically for a friend of Ravel who lost his right hand in World War I; “Daphnis and Chloe,” “Pavan for a Dead Princess,”

“Quartet in F,” “Spanish Rhapsody,” and “Tombeau de Couperin.”

While very young children may not have had enough musical experience to enjoy all of Ravel’s works, they might be introduced to “Pavan for a Dead Princess” and other shorter compositions.

At the beginning of this “Listening Hour,” we mentioned a catalogue of films which teachers might do well to obtain. Here is another which has just come to our attention.

A special catalogue of 16mm motion pictures designed for the use of teachers in selecting visual material for instructional purposes has just been released by Walter O. Gutlohn, Inc. The catalogue has the additional value of listing films which have been reviewed by educators in various fields and which bear their evaluation notations.

This catalogue may be obtained by writing to the organization at 25 West 45th Street, New York 19.

Whenever Arturo Toscanini conducts it is a noteworthy occasion. We should like to call teachers’ attention to the fact that he will conduct the N.B.C. Symphony Orchestra in a series of concerts beginning March 18. Throughout the season, this orchestra has given memorable performances each Sunday afternoon. We enjoy them particularly because we, like most teachers, find that Sunday afternoons are almost the only times we can relax in peace and quiet beside our radio.

Incidentally, immediately preceding the Toscanini concerts, the Orchestra will be under the direction of Malcolm Sargent of the London Philharmonic.



sody,"

ay not  
ence to  
might  
Dead  
imposi-

stening  
gue of  
well to  
as just

m mo-  
use of  
rial for  
t been  
nc. The  
alue of  
eviewed  
l which

ned by  
5 West

conducts  
n. We  
ttention  
uct the  
a series  
h 18.  
rchestra  
ees each  
em par-  
eachers,  
almost  
ace and

eceding  
rchestra  
Malcolm  
monic.



**Companion Books  
for**

## **Classroom Activities**

**Our Good Neighbors**  
(revised edition)

**Our United States**

Two handy, classroom books of practical social studies material for every elementary teacher. Both contain study outlines by Ann Oberhauser, editor of *Junior ARTS & ACTIVITIES*, plus projects, arts, and crafts motivating the studies and correlating each subject of the curriculum into unified, meaningful units of activity.

Each book is a useful source of reference data, original ideas and plans. Profusely illustrated.

*Our Good Neighbors* (revised edition) contains material on Canada, Mexico, all the South American republics.

*Our United States* contains material on Alaska, District of Columbia, California, Illinois, Louisiana, Michigan, New York, Ohio, Pennsylvania, Virginia, Washington (state), and Wisconsin.

**BOTH FOR ONLY \$1.00  
postpaid**

*Individual copies 60c each postpaid*

ORDER TODAY FROM

**Junior ARTS  
& ACTIVITIES**

**4616 N. CLARK STREET  
CHICAGO 40, ILLINOIS**

## **HELPS FOR TEACHERS**

(Continued from page 45)

*Junior Arts and Activities* before very many more weeks pass. Even though your subscription does not expire until June, we suggest that you renew now. You will assist our clerical staff and you will assure yourself a copy when school reopens in the fall. Incidentally, you need not fear that you will not receive full value on your present subscription; all copies will be sent as they are published.

If you are planning decorations for the Easter season, we suggest that you consider the Easter Cathedral Windows distributed by the Milton Bradley Company. These windows are really parchment sheets which may be attached to the windows so that the light, streaming through the transparent, colored sheets, will produce the effect of a stained-glass window. The windows may be used over and over again. Send to the Milton Bradley Company, Springfield 2, Massachusetts, for details.

If you are planning musical programs for spring presentation, you may find valuable suggestions in the free catalogue of music offered by McKinley Publishers, Inc. Write them at 1507 East 55th Street, Chicago.

Have you written for your free set of Wall Charts of Drawing Ink Methods? These charts provide helpful hints and methods for using drawing ink in addition to being a real inspiration to pupils. Some very famous illustrators have discussed their techniques. While the children may not be able to emulate these well-known artists, they will be able to see the steps which must be taken in order to make a fascinating drawing. Write to the Louis Melind Company, Department 3-B, 362 West Chicago Avenue, Chicago 10. Be sure to state that you are a teacher because there is a charge for the set to persons other than teachers.

If you are in need of any material and you do not know where to obtain it, we invite you to write us for that information. In this column it is impossible for us to list all sources of information but we wish to be as helpful as possible to teachers. When you write be sure to state exactly what type of material you wish and about how much you or your school can afford to pay for such items. Address the "Helps For Teachers" Department, *Junior Arts and Activities*.

## **CLASSROOM WORKBOOKS**

Notice: We have a very limited quantity of *Activities on Parade* available for purchase. This is the classroom magazine-workbook which, because of wartime conditions, we have had to suspend for the duration.

These workbooks are in two editions: Book I for lower grades and Book II for upper grades.

We have copies of all school months from February 1941 to May 1943.

Because of the limited supply, we reserve the right to substitute the same month but a different year or book number from that ordered.

Please indicate first and second choice. State whether Book I or Book II is desired.

**10c per copy postpaid**

No orders accepted for less than 10 copies.

Send orders to

**The Jones Publishing Co.**

4616 N. Clark St. Chicago 40, Ill.

## **TWELVE BEAUTIFUL PICTURES OF ANIMALS Everyone Should Know**

Beaver, Elephant, Giraffe, Kangaroo, Lion, Panther, Polar Bear, Rabbit, Reindeer, Rhinoceros, Squirrel and Tiger.

Each animal, attractively and accurately drawn, will aid in teaching nature study, social studies, geography. Can be used in any grade. Adaptable.

You may obtain your set of these helpful pictures for only

**30c postpaid**

Write Today

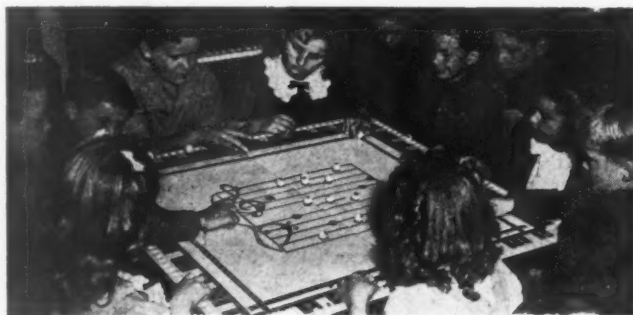
Because of the extra bookkeeping involved, we cannot accept charge orders. Remittance must accompany each order. Stamps accepted.

**The Jones Publishing Co.**

4616 N. CLARK ST. CHICAGO 40, ILL.

# Miller New Way

## KINDERGARTEN - PRIMARY MUSIC MATERIALS



Miller New Way materials conveniently and systematically arranged in lesson form.

Part I .....\$15.00  
Part II ..... 10.00

The love of music—a goal of all teachers—accomplished through *knowing* and *learning* music.

This plan for teaching music in the kindergarten and primary grades has been tested and used with children all over the United States. Now you can avail yourself of the opportunity to lead your class to a love and knowledge of music through games, puzzles, activities all designed to make learning music FUN and to accomplish the practical end of developing correct music habits and a thorough background of fundamentals.

Children learn the essentials through visualization, constructive play, and absorbing games. Every moment a joyful experience for the child. Handwork, things to do included.

Part III .....\$10.00  
Part IV ..... 5.00  
All Lessons Complete..... 35.00

SEND FOR FREE LESSON AND COMPLETE INFORMATION ABOUT ALL THE MILLER NEW WAY MATERIALS

MORGAN-DILLON & CO.  
4616 N. CLARK ST., CHICAGO, ILL.

## Classroom Activities Accent ARTS & CRAFTS

*Junior ARTS & ACTIVITIES* is the modern magazine for modern progressive teachers. It contains concrete ideas, projects, plans, usable helps for every classroom situation. Each activity, craft project, and unit is especially designed with active teachers in mind. All material must be proved usable before being accepted for publication in *Junior ARTS & ACTIVITIES*.

Practical suggestions and MOTIVATING MATERIAL for social studies, arithmetic, spelling, nature study,

language activities, citizenship and democracy.

If this is not YOUR PERSONAL copy, read it very carefully. Then decide if you can afford to be without each month's *Junior ARTS & ACTIVITIES* on your desk for daily use. Send your order today.

If your subscription for *Junior ARTS & ACTIVITIES* expires this month or next month, be sure to renew promptly.

### SEND YOUR ORDER NOW

**Junior ARTS & ACTIVITIES** ☐ New ☐ Renewal  
4616 N. Clark St., Chicago 40, Illinois.

- ☐ Please send me *Junior ARTS & ACTIVITIES*, 1 year (10 consecutive issues beginning with the current number), \$3.00. (Add 25c per year for Canadian subscriptions; 50c for those from other foreign countries.)
- ☐ Please send me *Junior ARTS & ACTIVITIES*, 2 years (20 consecutive issues beginning with the current number), \$5.00. (See note above.)
- ☐ Please send me *Junior ARTS & ACTIVITIES* in combination with .....

Name .....

Address .....

City..... Zone..... State.....

- ☐ This order totals \$..... which I am enclosing.  
☐ This order totals \$..... I shall remit.....

### SAVE MONEY

Order other magazines with *Junior ARTS & ACTIVITIES*. Below are some special combinations from which you will want to select magazines to help you during the coming semester.

*Junior ARTS & ACTIVITIES*.....\$3.00  
*The Grade Teacher*..... 3.00  
Combination Price .....\$5.50

*Junior ARTS & ACTIVITIES*.....\$3.00  
*The Instructor* ..... 3.00  
Combination Price .....\$5.50

*Junior ARTS & ACTIVITIES*.....\$3.00  
*American Childhood* ..... 3.00  
Combination Price .....\$5.50

Note: Because of current difficulties, please allow from 3 to 4 weeks from the time you send your order for the receipt of the first copy of *Junior ARTS & ACTIVITIES*. Renew promptly to avoid a lapse in your subscription.



**Y**

m-

en  
with  
an  
iss  
es,  
ng  
of  
gh

on,  
ery

0.00

5.00

5.00

**ALS**

**S**

very  
with-  
your

**TIES**  
new

**AC-**  
ions  
help

0.00

0.00

0.00

0.00

0.00

0.00

to 4  
of the  
avoid